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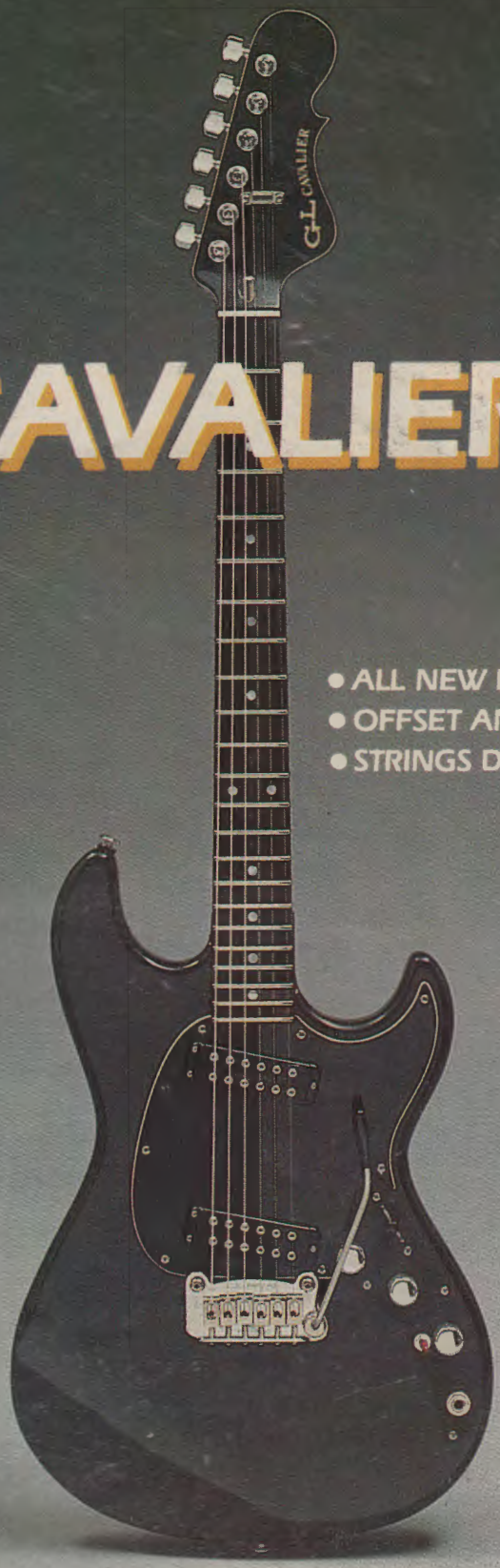

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GUITAR FOR THE PRACTICING MUSICIAN

DECEMBER 1983

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COVER PHOTO: Phil Collen and Steve Clark by Greg Bowler

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Letters

Dear Sirs,

I have read an ad in Circus Magazine about **GUITAR:** For the Practicing Musician. I've been playing guitar for two short years, and I'm really starting to get moving with solos. But, one question: where does an aspiring guitarist find the music for all his favorite solos?

Your magazine answers the question.

As I read the ad my eyes opened wide as I saw my favorite metal bands, such as Van Halen, Priest and Maiden, just to name a few. Please send your magazine to me as soon as possible. I must see it. Please hurry! This could be the best thing since Guitar Player.

Jody Camarata
Everett, MA

Dear **GUITAR** Mag People,

I teach and play guitar (classical to Van Halen) and would like to order **GUITAR** Magazine for students. Stick to the prototype issue concept and you'll have a whale of a magazine. The July '83 table of contents watered my mouth for music not contained in the excerpts issue. Please . . . get me the rest of that issue.

Denis Dunnebacke
Lansing, MI

Dear Denis,

Many readers have inquired about the possibility of obtaining the complete *July '83 (Prototype) issue. Well, there's good news and bad news. The good news is that anyone who now holds the July '83 issue does in fact have the* complete *issue. The bad news is that the entire issue is only half an issue. It was meant to give a sample of the kinds of articles and music* **GUITAR** *will give you over the course of a year. But the good news is that all of the music listed on the prototype cover, will be appearing in early editions of the magazine.*

Dear **GUITAR,**

I just saw a sample copy of your magazine. It looks great! The music to Billy Squier's *In the Dark* was great! What a fun magazine! I am looking forward to more songs, reviews and reading. I couldn't wait to subscribe. Good luck.

Fred Nielsen
Farmingdale, NY

Dear **GUITAR,**

It is about time a book like this has been made. When I saw that you had Night Ranger's song, *Don't Tell Me You Love Me* written in guitar tablature, I was very pleased, because I cannot read music and there is not really a lot of material available to me. Right on! I hope there will be more songs written in tablature (preferably heavy metal, like Van Halen, Black Sabbath, Judas Priest and Montrose).

David Hayden
Manitoba, Canada

GUITAR,

The magazine is fantastic. I have bought a lot of guitar magazines and this has got to be the best. I play a Stratocaster and a Gibson SL. Both are totally different, but very fine guitars.

William Lively
Bonifax, FL

GUITAR,

Please start my membership. Since I happened to receive two flyers, I will take one and give it a professional musician, in the hopes that he too will start a membership. I do this because I believe in your concept, so please keep the ball rolling. The flyer advertised that I would receive the full July issue. I hope so, because it would be particularly disappointing not to receive the sheet music for *Gimme All Your Lovin* and *Aqualung,* two of my personal favorites.

R.S.
Stroudsberg, PA.

Dear R.S.

You'll find Gimme All Your Lovin *in this issue of* **GUITAR.**

Send to:

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PO Box 1490
Port Chester, New York 10573

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LETTER FROM THE *Editors*

We are proud to introduce in this issue of **GUITAR,** a new column, columnist and Music Editor, Ray Donato. Ray is a music teacher, arranger and singer/songwriter who will be writing a column entitled Play It Like It Is. This column introduces a style of guitar arranging geared to supplying the guitarist with accurate yet practical, true to the record arrangements of pop and rock tunes. These arrangements can be played on solo guitar as well as with a band. In this issue Ray takes on Rick Derringer's *Rock 'n' Roll Hoochie Koo,* and we take on Rick Derringer himself in a feature article.

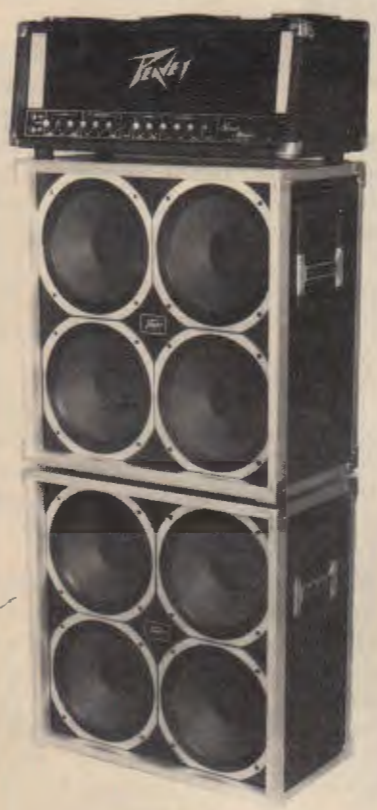
In our bass column this month, Tom 'T-Bone' Wolk, momentarily off the road with Hall & Oates, settles in with the bass line from *Photograph* by Def Leppard. **GUITAR** also talks to Leppard's twin guitar attackers, Steve Clark and Phil Collen, as well as the band's co-founder, Pete Willis, delving to the metal root of their incendiary pop success.

Also inside is the conclusion of our two part saga of Led Zeppelin as told to our British correspondent by the usually evasive Robert Plant. In for a brief vacation, our man from Britian also takes on his favorite Texas band, Z.Z. Top.

We are also inaugurating what we hope will be the first of many **GUITAR** giveaways, with an Ibanez Roadstar II guitar, courtesy of Gary Moore and Mirage Records. To find out more about the musical taste of this heroic guitar figure, read about Gary In The Listening Room.

The Editors

The Road Master™



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The music of the late sixties and early seventies left an indelible "sound and image" [redacted] musicians have followed and will continue to follow for years to come.

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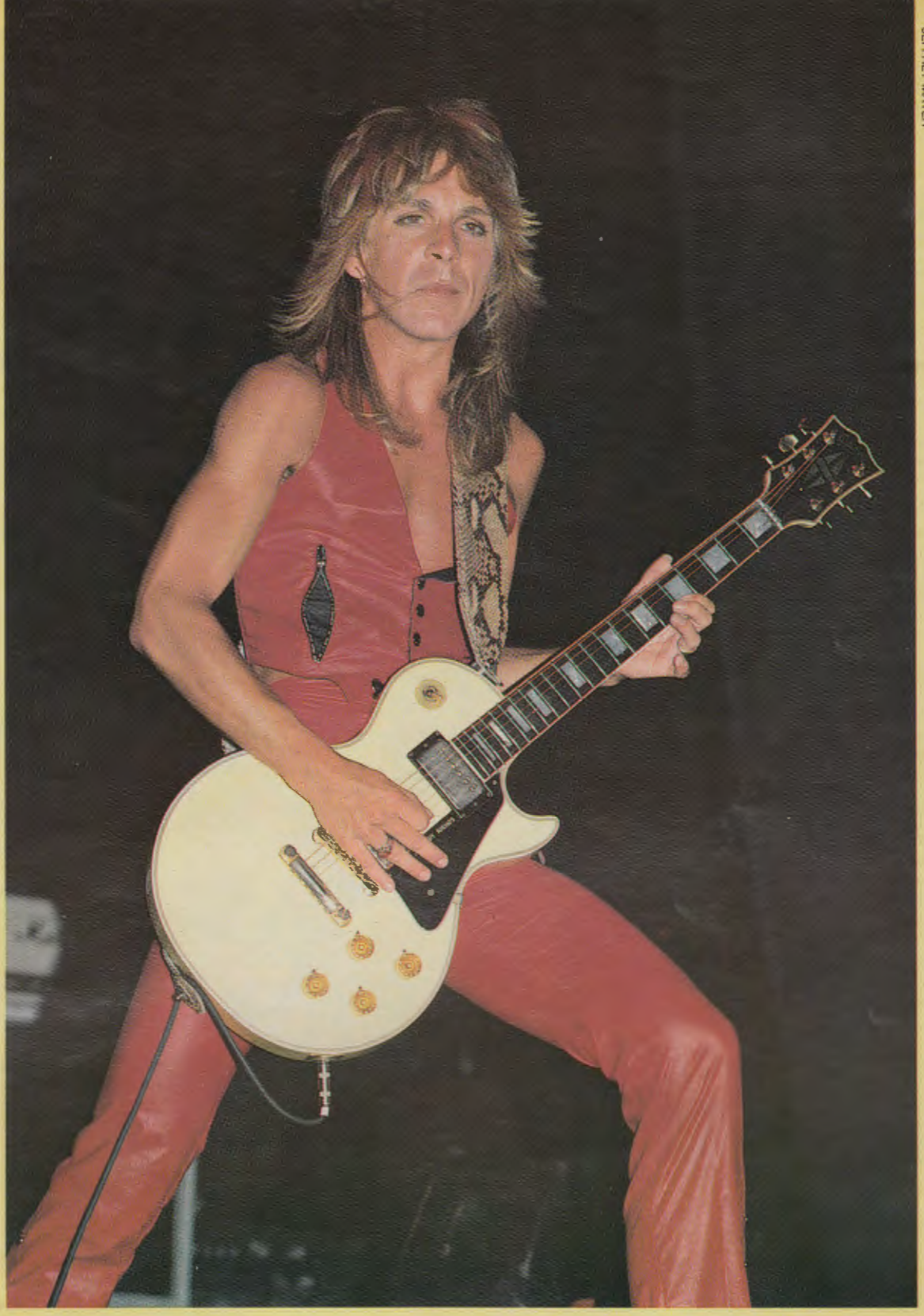

JEFFREY MAYER

RANDY RHOADS

LINDA MATLOW

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MICK JAGGER

STEVE JOESTER

STEVE JOESTER

GUITAR SECRETS

The Versatile E Minor 7th Form

Rick Derringer

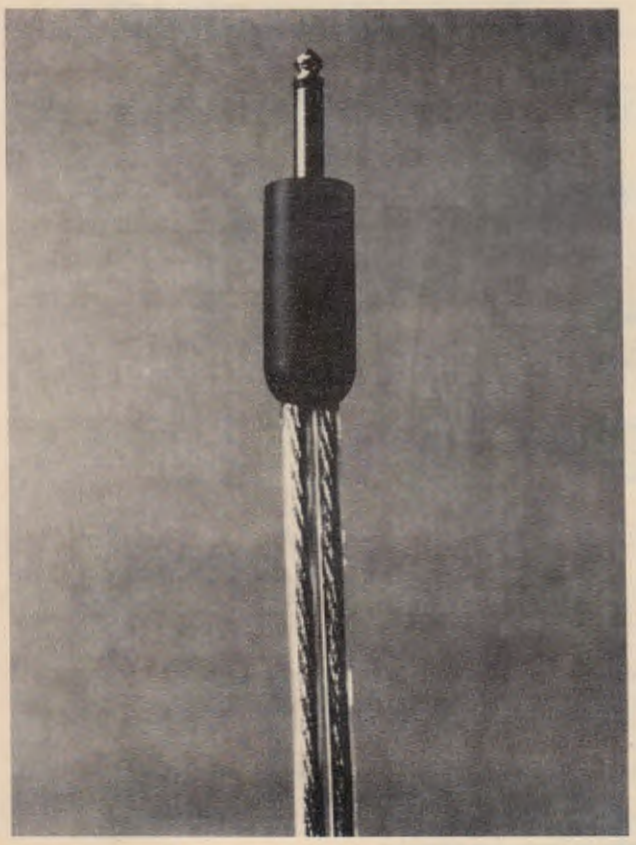
I'VE NOTICED THAT ONE OF the most popular chord sequences in modern rock, and what they call corporate rock, is the change from E minor to C major. It's the most prevalent chord pattern I hear on the radio. Songs like Eddy Grant's *Electric Avenue* and Survivor's *Eye of the Tiger,* right back to Joe Cocker's *The Letter* all have this E minor (Em) to C happening in them.

Several years ago I discovered a hip sounding chord voicing for a basic Em7. I showed it to friends of mine and they came back a few months later with ten different songs which all featured variations on this one chord. I think you'll also find that it has a lot of uses.

The chord is really an Em7 with a suspended third. Start by making a bar chord with your first finger on the 7th fret. Be sure to leave the low E string open. Place your second finger on the 8th fret B string and strum all six strings. It has sort of a Police-like sound which is quite popular these days. Then if you add the additional note C, by placing your third up and over the others, onto the 8th fret E string, you will have turned the chord into a C major 7 (Cmaj7). By taking the basic Em7 and simply lowering your first finger bar so the A string is also open, the chord becomes an A11th.

These three different uses from one chord structure, whether it's the minor 7, 11th or the maj7, can lead you to all kinds of possibilities. I used it on the song *Jump Jump Jump* on the **All American Boy** album. The whole song is based on the movement of the minor 7th to the major 7th. When you start using these ideas in real music, you'll discover your own surprising things about this chord. Try it in place of an Em7 or an Em. Then try moving it to different frets. For example, if you move it down to the 5th fret, you'll have a Dm7. Add your pinky and you'll be playing a B flat major 7. Just be careful not to play the open E string unless it's one of the notes in the chord.

If there is something in particular you would like to learn about playing rock guitar, please drop me a line care of GUITAR P.O. Box 1490, Port Chester, N.Y. 10573.



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PHOTOGRAPH

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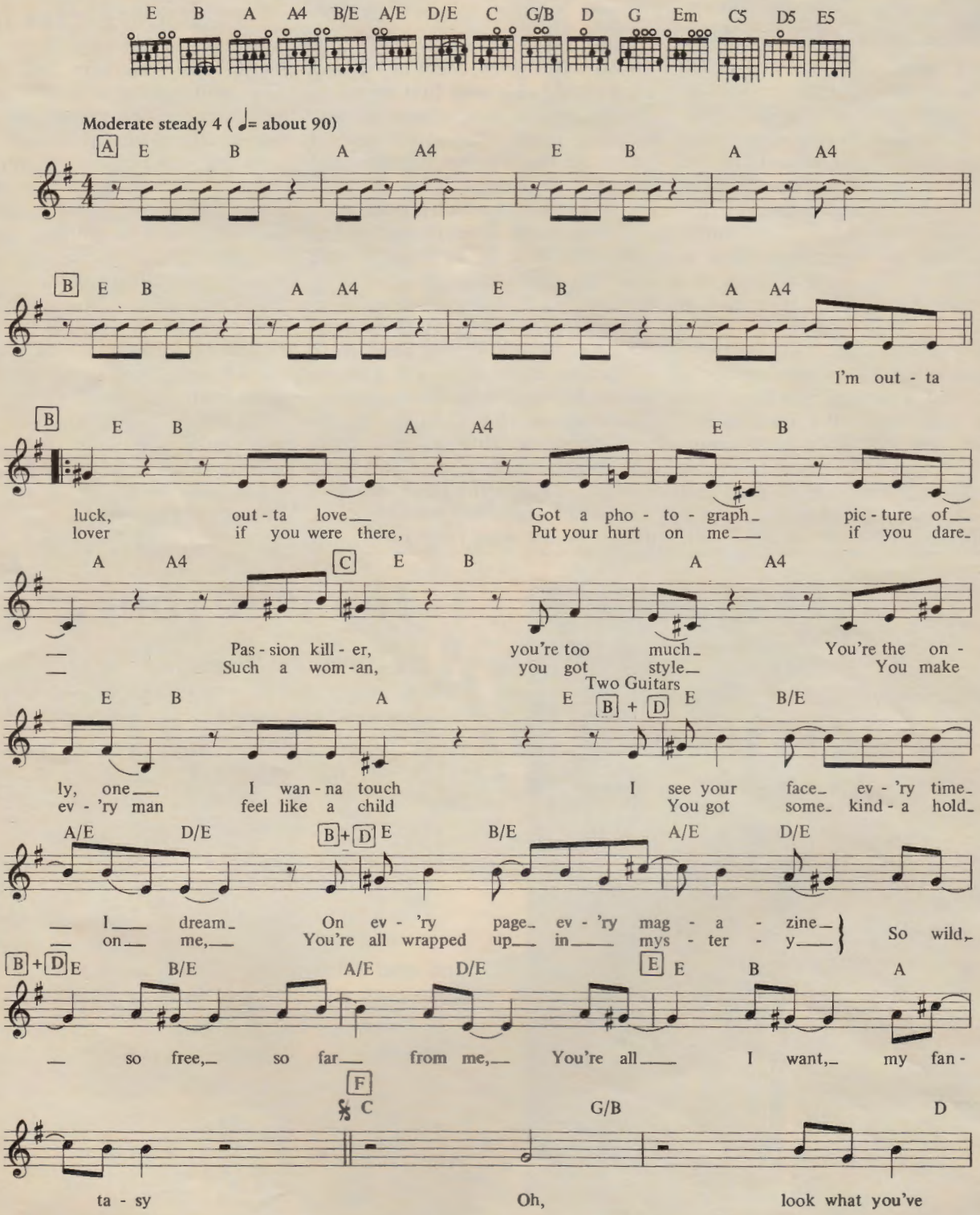
Words and Music by Steve Clark, Pete Willis, Rick Savage, Joe Elliott and Robert John Lange



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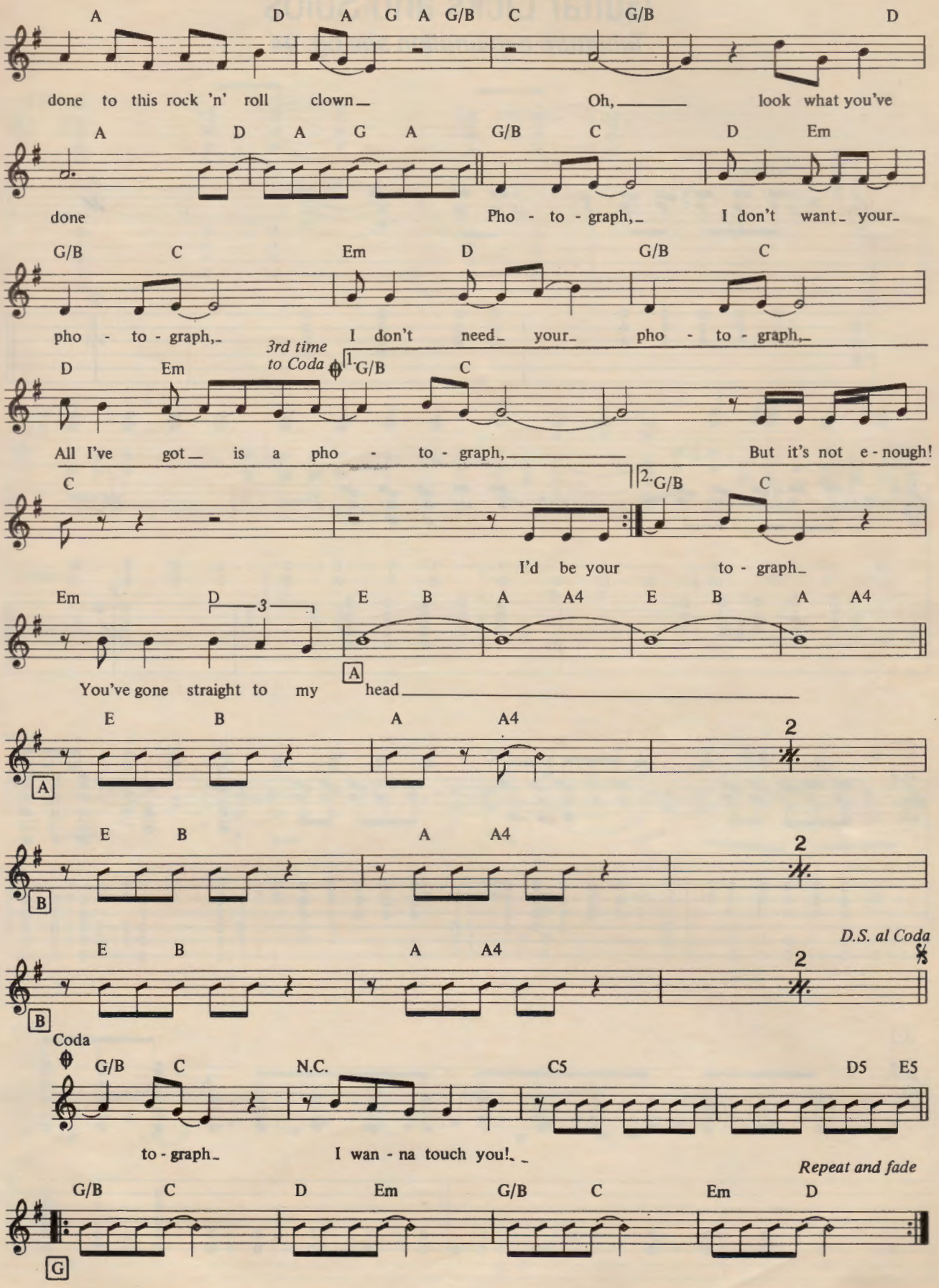
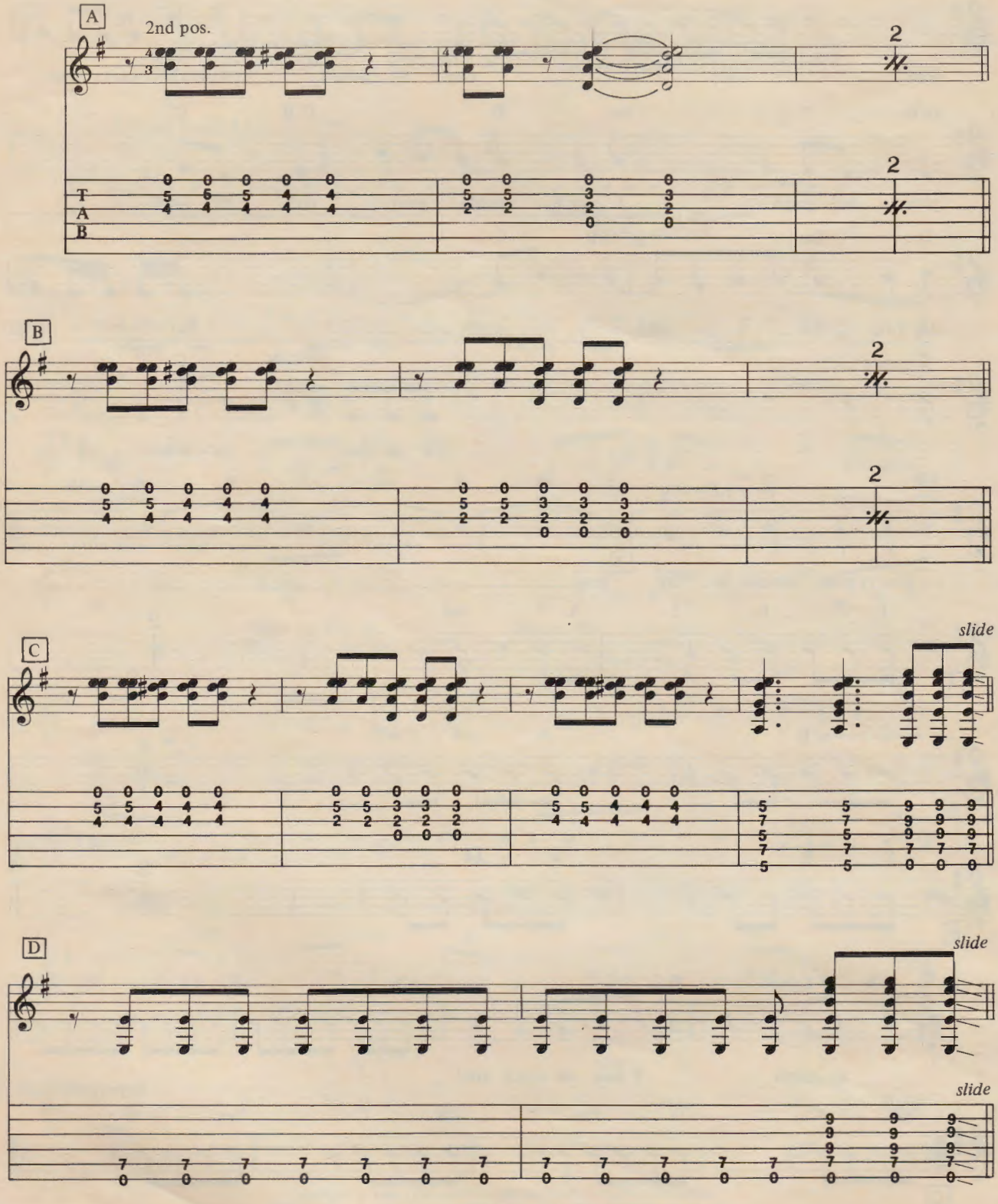

A D A G A G/B C G/B D
done to this rock 'n' roll clown Oh, look what you've
A D A G A G/B C D Em
done Pho - to - graph, I don't want your
G/B C Em D G/B C
pho - to - graph, I don't need your pho - to - graph,
3rd time to Coda
D Em 1. G/B C
All I've got is a pho - to - graph, But it's not e - nough!
C 2. G/B C
I'd be your to - graph
Em D 3 E B A A4 E B A A4
You've gone straight to my head
A
E B A A4 2
A
E B A A4 2
B
E B A A4 2
D.S. al Coda
B
Coda
G/B C N.C. C5 D5 E5
to - graph I wan - na touch you!
Repeat and fade
G/B C D Em G/B C Em D
G

Guitar Licks and Solos

Tablature explanation see pg. 94



E

F

Guitar 1

Guitar 2

G

let ring

Bass in the 80s

by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the performing and recording bass player for Hall & Oates. His book, ROCK RIFFS FOR BASS, is available from the Amsco Music Publishing Company.

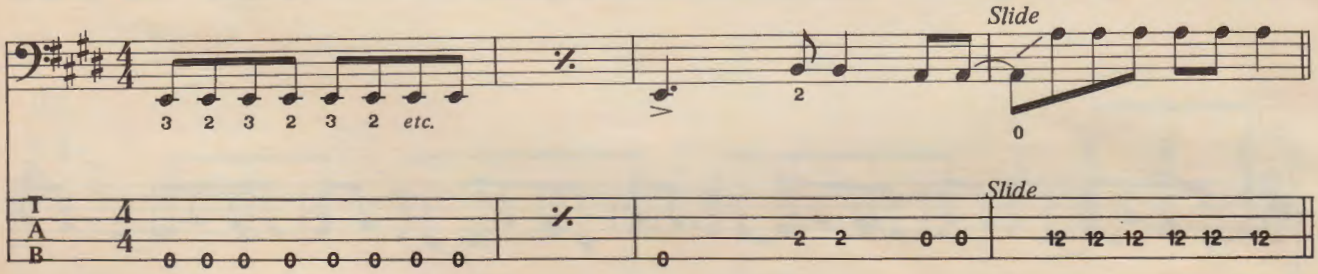
Rick Savage's Bass Line from *Photograph*

THIS MONTH LET'S TAKE apart Rick Savage's bass line from Def Leppard's smash hit *Photograph*. This lesson will incorporate some of last month's ideas and rhythm exercises from the *Pass the Dutchie* lesson, but we're going to apply them to a rock format.

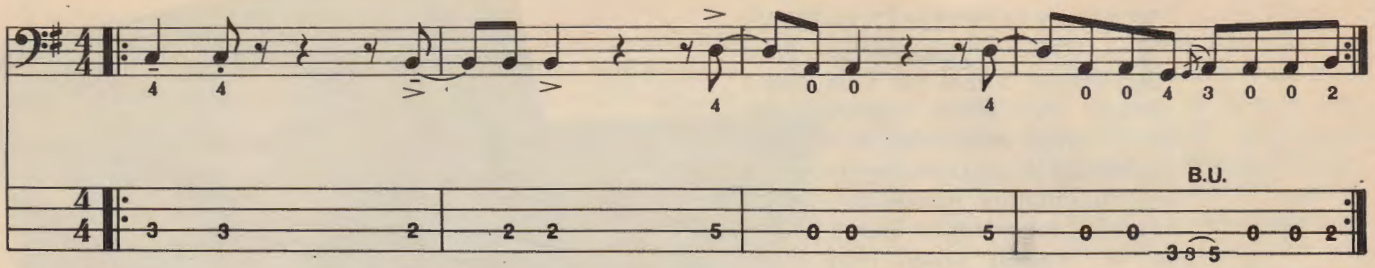
You can hear the hard edge on Rick's bass sound, which should clue you in that he's using some kind of round wound strings on his Hamer and Fender basses. There's also a lot of top end on his rig. You can achieve bright sound with lots of combinations of strings, amps, fingers and picks. Remember where you pick or pluck with your right hand is going to greatly affect the response and overall sound of the string. For instance, if you pick way down by the bridge, you'll get a thin but clicky sound. If you use your fingers down there it will still be thick but a lot punchier. Picking toward the middle or close to the fretboard will give you the click and high end, but more of a rounder sound with more bottom end. Using your fingers in the same position will give you lots of bottom without much top. This holds true no matter where your Marshall or SVT tone controls are set.

Keep this in mind the next time you catch your favorite bass player live or on the tube. Is John Entwistle picking by the bridge or the fretboard? How about Sting? Steve Harris? Bill Wyman? There's a lot to keep your eyes on in addition to the amazing lights or Steve Perry jumping across the stage.

On to this month's exercises. The first part of *Photograph* is in the key of E. The bass is out of the track for the first 24 bars. When Rick enters, he pedals a ballsy "E" note on the open string. Pedaling means that while the guitars change chords from E to B to A suspended, etc., the bass keeps pumping away on that low E note. It's a common device in music that goes back to Bach, Beethoven, Gregorian Chants, African work calls. Really it goes all the way back to when people started singing more than one note at a time. See staff #1.



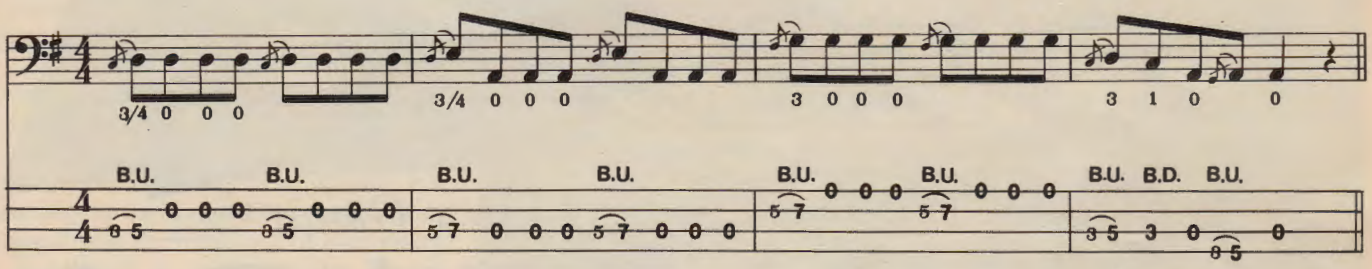
There's nothing tricky about this part of the tune, but the next section gets a little more complex. The song modulates, which means that it changes keys. Note the difference in sharps as the song changes to the key of G, and gets a bit funkier. Similar to the *Dutchie* exercise, the rhythm of the bass and guitar riff is built around a figure that ties over the bar. You kick the last eighth note of each bar but eliminate the next down beat. Remember that? See staff #2.



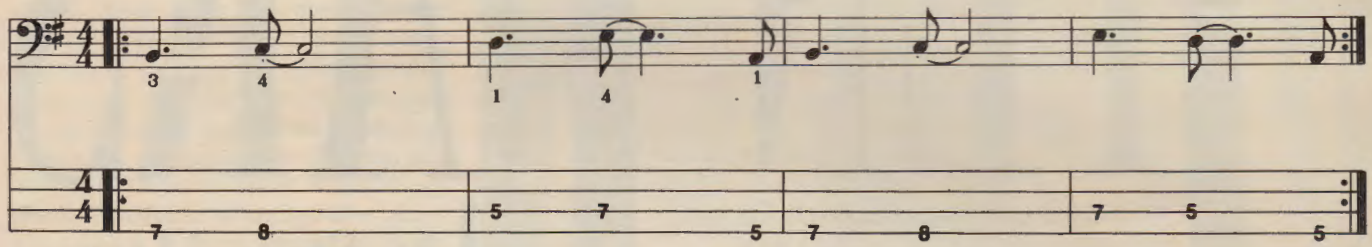
Each eighth note at the end of the bar should get an extra little push. That idea working against the steady quarter note pulse of the cowbell is what makes this section real dirty and funky. It's a good example of how less is more.

Note the "–" mark over the quarter note and the "." over the eighth note. These mean to play the quarter note to its full value (long –), but get off the eighth note quickly (staccato). Do this by lifting up your left hand as soon as you pick the note. Don't pick your finger all the way off the string, but just enough to deaden the note.

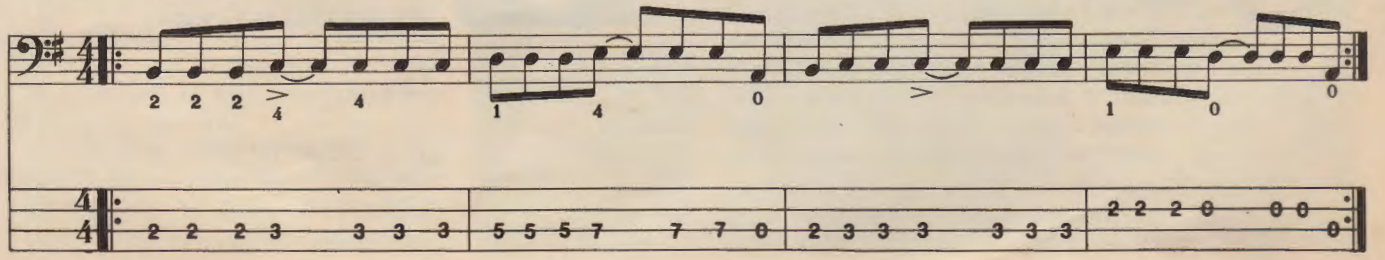
In bar four of this section you see a notation to bend up (b.u.). This is essentially a guitar term but it's common in heavy metal bass lines going all the way back to Jack Bruce and John Entwistle. Bend or "smear" that *G* note on the E string up to an *A*, then strike the next note as an open A string. It's a little bit of Chuck Berry for ya on the bass guitar! It's easy on the A string too. See staff 3, Ex.3. Bend upwards towards the E and A strings when you play the third bar. In bar four, you see you can bend down (b.d.) to the note as well.



Let's get to the chorus and what I call a "*Charleston* feel" on the bass. Whenever I see a dotted quarter note (remember how to count those?) followed by an eighth note, or an eighth note tied to another note in a pattern, I refer to it as a "*Charleston* feel." This refers back to pop music from the Roaring Twenties and the song of the same name which popularized the Charleston dance craze. It's way before my time, but it goes to show you that nothing is that original. So let's see what the chorus looks like, still in the key of G. See staff #4.



The vocal harmonies give the chorus an interesting texture. First time through the C note is identifying a C maj 7 chord. The second time it's a pure C triad. I like the way the bass note stays the same for that little harmonic shift. To really rock out on this line play it with more of an eighth note feel. See staff #5. That's it for now. See you on MTV.



IT'S MY CONTENTION THAT most electric guitarists have good rhythm, a feel for time and a definite idea about improvisation. But in almost every other area there's something lacking compared to other instrumentalists. Almost any pianist can read music better than a guitarist. A violinist would have more awareness of pitch because they have to make every note. After a gig or a clinic, there's always someone asking me if studying classical guitar will help them. I'd say it's one of the biggest things that could help an electric guitarist, especially if they really practice it.

On a musical level, there's a large repertoire of music available. Once you start on it, it will expand your harmonic concepts. Most guitarists are not nearly as well versed in harmony as pianists tend to be. Going into new harmonic areas is easily one of the most exciting and interesting things any guitar player can explore.

JOHN STIX

Classical Techniques on the Electric Guitar

OPEN EARS

by Steve Morse

(Former leader of the Dregs, Steve Morse is one of the most celebrated guitarists in the world. Currently he heads the Steve Morse Band, and farms his own land in Georgia.)

Another thing is that most classical music sounds great done by a rock band. You can really hear some of the power of this great music when you take it away from the traditional stuffy setting. The Dregs used to do excerpts from *Beethoven's 9th Symphony* before we had enough original material for a set. I heard a rock band do the *William Tell Overture* and it sounded unbelievable. The music is there, it just gets associated with pseudo intellectuals and boredom. It doesn't have to be that way.

Another reason to look into it, is to force you to improve your sight

reading. This will enhance your ability to be employed. Even if you start by slowly reading one note at a time, it will get better and better. Besides music is music, and a lot of it will transfer directly to anything you do.

It's also an easy introduction to polyphonic concepts as opposed to one bar chord or one note at a time, which is what you find in most of rock. Some of the parts on *Twiggs Approved,* with the Dregs, have polyphonic lines happening, but I'm striking all the notes at once. It's also helped me find ways of creating artificial polyphony with a pick. I do it mostly in solos. The song *Sleep* from the first Dregs album is based on picking one note at a time. There's never more than one note happening at one time, but you have something else ringing over while you jump to the next note.

In order to maintain two or three lines at a time, you have to put your left hand in unusual positions. Anytime you can make musical sounds in a new fingering or approach, it's going to be helpful to you. It's a good way to break out of old habits and jump to new plateaus. When you look into a new area, even if you decide not to pursue it, it's good because you've seen another way to make music.

Playing with both hands and all fingers touching the strings has got to be the most exact form of control, at least from a theoretical standpoint. You have the potential to control every nuance of every note. Applying it to rock rhythm guitar playing, if you pluck the chords, you can pull out the individual notes that you want to stand out. To me, it's also important to learn a bit about the oldest form of guitar-like playing, which is flesh on string with both hands. It will certainly develop all four fingers on your left hand. Too many rock guitarists ignore their pinky. But you have to use your fourth finger on the electric guitar to get certain chord positions with moving lines. Getting your pinky in shape is a plus to play smoothly on fast passages. It will save you a lot of jumping around.

Developing solid left hand positions is another plus for the electric guitarist who explores the classical guitar. Using the thumb behind the neck is a necessity for the classical guitarist, but it can be used on the electric and is something I do quite often. I put my thumb over the neck for the rock 'n' roll stuff. I put it behind the neck for certain chord positions and stretches. A lot of guitarists try to stretch with their thumb over the neck, and you simply cannot stretch as far. You can add two frets to your stretch if you can put your thumb behind the neck, especialy if you use your fourth finger.

Lastly, it's not something you have to devote your life to in order to get the benefits I've mentioned. I was able to learn to read a simple tune in two days with absolutely no technique, and no idea of how to read music. The next week I auditioned at the University of Miami, theoretically as a classical guitarist. I got in, but they knew I was a beginner all the way. The piece I learned was Bach's *Bouree in A Minor,* which is a popular beginner's piece. It's kind of like learning *House of the Rising Sun.* But it was instantly rewarding to me. If you can already play electric guitar with all four fingers on your left hand, then you can play musical things immediately. ■

Gary Moore

IN THE LISTENING ROOM

GARY MOORE IS A STAR IN EUROPE, a super star in Japan and an unknown in the states. A former member of Thin Lizzy, Colosseum II and Greg Lake's group, Gary is now fronting his own band which includes metalweights Ian Paice (drums), Neil Murray (bass) and Tommy Eyre (keys). His first stateside release, **Corridors of Power,** is one of the best guitar albums to be overlooked this year. To find out more about the guitarist most admired by the axemen of Def Leppard, we met Gary *In The Listening Room.*

1. *Everybody Oughta Make a Change* from **Money and Cigarettes,** by Eric Clapton, Warner Bros. 23773-1

GARY: That's obviously Eric Clapton, but I don't know which album it's from. It's a simple sort of 12 bar country blues format with an extra bar tucked in there. It's pretty typical of the stuff that Eric plays these days. It's done well. I don't know who the bass player is, but every time the resolution comes back to the A, he strikes the third of the chord. He plays B, C and C# instead of the A root, which would have solidified the whole thing. He was playing around the chords too much instead of laying it down a bit more solid. The organ sound was beautiful but very typical. The slide guitar was also very tasteful but very typical. If I look at it from a guitar player's point of view I would say that Eric doesn't play much guitar anymore. But that's his prerogative. When I grew up, I was listening to Eric with John Mayall. Certainly that Bluesbreakers album revolutionized guitar playing. He was a very important figure in the evolution of the guitar. No matter what he's doing now that will always be the case.

2. *Negative Ions* from **Music Spoken Here,** by John McLaughlin, Warner Bros. 23723-1

GARY: Is this Weather Report? It isn't REO or Styx. It's John McLaughlin! I didn't recognize it until the guitar came in. It sounded like Weather Report because of the bass line and the keyboards. There isn't a lot you can say about John McLaughlin. He's just a great player. In the last few years he seems to have gone back to more of a mainstream jazz thing, which is obviously what he feels most at home with. It's nice to see musicians display a bit of honesty and go back to what they're really about, instead of trying to do something just for the sake of selling records. At the same time he was one of the pioneers of the fusion thing. He's a very strong player and a great technician.

It's funny when people call pieces of music songs. To me a song has words. This is music that you listen to and appreciate on a musical level. It's the kind of thing that musicians would probably be more interested in listening to. They can appreciate all the aspects of the playing and how it was put together. This was a very good performance.

3. *Your Love Is in Vain* from **Vandenberg,** by Vandenberg, Atco 90005-1

GARY: I don't know this one, but it wasn't brilliant or anything. I thought it was a normal rock shuffle thing. There was a nice guitar sound, especially on the chords. The harmonies were right and everthing but it was nothing special.

GUITAR: That was a group called Vandenberg.

GARY: I've heard a lot of good things about this group, but that track didn't do it for me.

4. *French Roast* from **Feel the Night,** by Lee Ritenour, Elektra 6E-192

GARY: Is this Santana? Larry Carlton? No, no, it's not. It's Lee Ritenour. He doesn't have the fluidity of Larry Carlton. Larry is the paramount player for that style because he has such a sweet tone and his notes all flow into one another. Lee is a bit too stiff. This had a nice brass arrangement. It's very L.A., let's go to the beach.

5. *Lady Writer* from **Communique,** by Dire Straits, Warner Bros. HS 3330

GARY: I know Dire Straits when I hear them. All the fills here are just right. *Sultans of Swing* is still the prime example of the way Mark plays. He's out there on his own, almost like an 80's Hank Marvin or Peter Green. He's got that pure thing about his playing. It's so uncluttered. Every note he plays is crystal clear. It's great to see someone play like that and have the courage to play without worring about different effects or how to be a heavy metal guitar hero, and yet come across as a musician. He's a very mature player. If you use a sound which is really you, you'll overcome that heavy metal dirge of distortion and shine out as an individual player, which is what Mark Knopfler does. It's also what I hope to do. ■

Musical Selections by John Stix

ON THE RADIO:

ANTON CORBIJN

ADAM & EDGE OF U2

Interview by Peter Gordon of Thirsty Ear Productions

Coming out of Northern Ireland, U2 commanded chart attention with their third album **War.** *One of the best discs of '83,* **War** *is bristling with tension and a strong sense of purpose. Reflecting an individual and personal attitude toward music which is rare in this age of corporate rock, U2 have joined the Clash as the musical conscience of the 80's.* **GUITAR** *sat in on Thirsty Ear's interview with U2's Adam (vocals) and Edge (guitar).*

War

Edge: So many bands were producing these bright, shiny pop tunes—that sort of tinsel. In a way this album was a reaction against that. I think it was born out of that musical era, as well as the political feelings that were around at the time. It's very brash, very hard edge. At that stage, also, the guitar seemed to be going through a bad era. People were saying the guitar is finished; this is the age of the keyboard. I think we wanted to show the guitar in a new way, as maybe it hadn't been seen for a while. So we tried to stay clear of old U2 guitar moods and ways of playing and just tried to do something totally different, bringing it back down to its roots.

Adam: We never wanted the album to sound big and full and rock 'n' roll. We wanted it to sound rough and harsh, almost like a demo tape. Whenever we were writing, or recording in the studio, we'd say, Hang on, could this be played on American commercial radio? Then we're not going to do it like that. Most people try to make their songs smoother; we tried to toughen them up.

New Year's Day

Adam: I think the sound and drive of *New Year's Day* is very insistent. It was our biggest song off the album in Britain. We thought one of these days we're gonna get fed up listening to it, but we never did. I think that's the measure of a really good song. The lyrics are probably quite confusing.

Edge: It can be taken on many levels. Lyrically, its first level is that of a love song. We tend to contrast something that simple with something a bit more meaty. In this case I think Bonner was using the backdrop of the struggle in Poland and the solidarity movement. It gives it a bit more power, an extra punch.

Wallpaper Music

Adam: People are lazy about their music. It's a bit like television: you stick it on and there's a few soap operas and comedy shows. But they're really mindless entertainments that you can close your mind off to and sit and watch. I think people are being compromised by their music in the same way, putting it on to fill in the background so they don't feel too lonely. But you've got to work at it. It's the difference between theater and film. You really have to work at appreciating theater if you want to enjoy it.

Edge: I think in the 60s people were putting a bit of themselves into their music. You could really get under somebody's skin. When you listened to *Help* you really felt that John Lennon was saying something in that song. Bob Dylan—you felt you got to know Bob Dylan by listening to his songs. What do you know about the big bands of today? They're trivial; there's no depth to them, no insight into the personalities involved. Not only with the pop bands, but even some of the so-called progressive and New Wave bands fall into that category as well. I think music must be vital and dynamic. I hate to be pretentious about it, but it's like poetry, which is just words strung together. If there's no emotion there and a feeling of commitment going through from the artist, then it's a waste of time.

What is really rewarding is when people come up to you and say, This song means a lot to me. Not, I love the guitar solo, or It's my favorite album in the bath. But, I listen to it late at night, or When I'm depressed it makes me feel good. It's those sort of gut-level emotional reactions that are an integral part of good music.

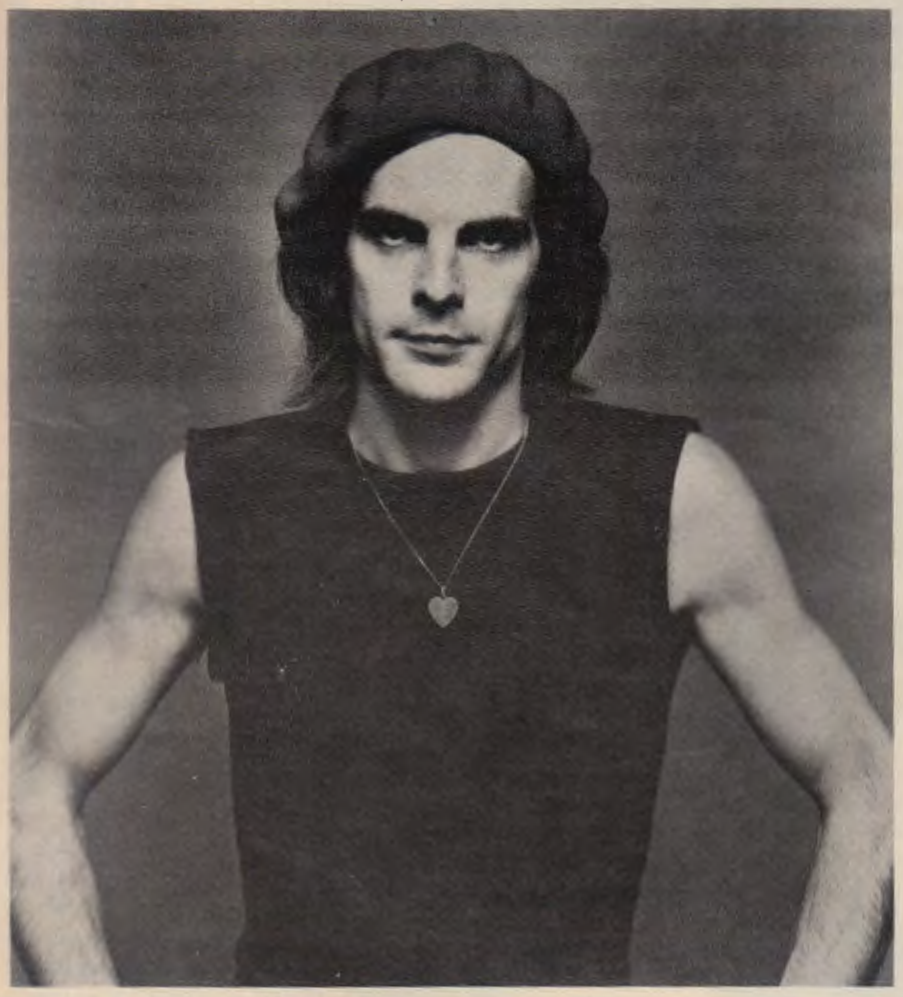
Idealism

Edge: I think the naive idealism that goes hand in hand with trying to change the world is one of the aspects of contemporary music that I find exciting. If you ever lose that you've lost something important. I don't personally think it's possible to change nations, but if you bring it right down, you can change individuals. I know some of the music which I related to when I was much younger, did affect me in a way. So I don't mind if ultimately the points we're raising on **War** don't change anything. If people themselves find they can get something from it, that's important.

Adam: I'm not sure whether it's possible for American bands to wield that sort of power anymore. I don't think there's a culture for it. It must be an economic thing. People don't have the time to be involved in issues like that. ■

MARTIN BRILEY On Songwriting

Interview by Bruce Pollock



FOR A MAN WHO NAMED HIS PUBLISHING COMPANY MISERable Melodies, Martin Briley has little to feel miserable about these days, unless it's overwork or his rising tax bracket. His first album, **Fear of the Unknown,** *won him much critical praise. His second,* **One Night with a Stranger,** *gained him a more elusive commodity, a hit single,* The Salt in My Tears. *Briley's songs have also made guest appearances on records by Barry Manilow* (Getting Over Losing You), *Pat Benatar* (Take It Any Way You Want) *and Karla DeVito* (I'm Just Using You).

Though he worries that his second record might be losing him the left field audience that songs from the first, like One Step Behind, Slipping Away, I Don't Feel Better *and* More of the Same *had gained him, new tunes like* She's So Flexible, Dumb Love, Put Your Hands on the Screen *and* One Night with a Stranger *put him closer to the foul pole than ever.*

Miserable Melodies

When I first got a publishing deal what originally got these people interested in me was a tape I'd made of *One Step Behind* and *Heart of Life,* which are two of the most suicidal dirges you could ever get a deal with. So I thought, you know, rather than call my publishing company Happy Songs, I'd name it Miserable Melodies. The greatest pleasure it gets me is when I get a cover by Barry Manilow and I see Miserable Melodies on the back of the record. That makes it all worth it.

Selling Songs

As far as I can see, there doesn't seem to be any magic about it, like getting your foot in the right door. If you've got a really great song I don't think there's much that can stop you. These days, if you play your cards right, you can manage to record a very elaborate demo with very little money. Because the music business is a business like any other business, the really smart people get everything done without actually laying a penny out. You can do it off somebody else's money or a promise or credit. Whatever it is, you've got to go in there and start the ball rolling and initiate this sort of imaginary chutzpah that songwriters are supposed to have. Basically you have to make people think there's more going for you than you actually have.

First of all, you have to decide your method of finding out who needs songs. If you are with a publisher, you should be getting a list every week or every month of people who are in the studio, looking for songs. So you know all over the

world who's recording and when they need songs by. Once you have your schedule, you go and listen to their last album, listen to what they did and find out what they want. It's all a matter of timing and aiming it at the right person and hoping it's going to be their next step, not what they're trying to get away from. That's what you've got to watch out for. I think Pat Benatar has that problem. Everybody's going, 'Oh oh, I know how to write a Pat Benatar song.' But it's too late. Maybe she doesn't want to do that type of song anymore.

There was a time when I was proud of being a very proficient musician and maybe I was guilty of looking down my nose at certain types of music. But then I thought, if I'm that good, I should be able to write these songs with my eyes closed. I'll sit there, write a song; it'll go gold and I'll keep myself in business. After all, I was starting to feel like I was throwing away songs on a total unknown, which was me. When you're a songwriter you have to look at it very coldly. You say, 'What am I going to do with this great song? Do I want to give it to this girl who sells four million albums or do I want to give it to this guy who hasn't sold any so far, just because he happens to be me?' Now it seems like I'm the most valuable person to send them to. I always preferred that; I think I do a real good interpretation of the stuff I write.

The Salt in My Tears

The funny thing is, because I'm English, most Americans think the phrase is some sort of esoteric English thing. But actually I got the idea from a network tv thing I was watching about cheerleaders. There was a scene where one of the girls was consoling her friend and she says, 'Don't you fret, honey, he ain't worth the salt in your tears.' I thought, that's a great title for a song. I believe strongly that titles—as well as the rest of the lyrics—should all include conversational cliches. I don't mean rock cliches like 'I wanna make it with you' or calling someone 'baby.' I hate that crap. Who really calls their girlfriend 'baby' anyway? I think a song should sound like conversation, so people would feel more comfortable singing along with it.

Originally the song sounded to me like a Rolling Stones song. I did it on a pedal bass and the chords just changed all the time—but the bass remained the same. And then when we got into production with Peter Coleman, he suggested I bring it to this half-time sort of Rolling Stones thing—to really bring that out. That was a great move. It was worth whatever fee I paid him.

The song was written early in the writing period for the second album. Despite the fact that we'd only done two songs to that point, we knew it was going to be an important song. All the way through the rest of the songs it stayed up there. We knew it was going to be the first single.

Words and Music

What I like to do is write trailers, in the cinematic sense. Actually, they're more like pilots. I'll write a verse and chorus and record it so it sounds like a record. And then I play it for a few key people. If they think it sounds great, I'll go on and actually put the effort needed into writing the second verse, the bridge and so on. I do this because when you have to write a lot of stuff you can spread yourself very thin. So I aim for this creative economy. I find if I channel an idea and a whole feeling into a particular song and then I play it and it's no good, I may be reluctant to use certain parts of that idea because I've already used them in one definite way. So I use a trailer rather than blow the wad on the whole song.

I used to work in recording studios, where you can actually almost record your thoughts. So if I had an idea, a little counterpoint idea, I could try it out very quickly. I'd have an idea for a backing track, say, and not even be sure what the melody was, and I'd just record a four-to-eight bar sequence and play it back to myself until I thought of some lyrics.

I've never written a poem in my life and I've never enjoyed reading poetry. Poems don't seem to have any pace. The thing about writing lyrics to music is that you invent your own pace. You invent your whole scenario; the music gives it a mood. I have a book of lyrics, ideas and phrases and things I think of, things I hear people say that I plan to put in songs. I've got tons of music lying around. I have to wait for the right subject to fit with the music I've written. I was told each song should be about something. I really don't want to sing the same song about the same subject over and over again throughout my career. So I try to find things I'm thinking about or things that are currently on my mind. I consult my book to see what I can use just to get things rolling. Once the thing starts rolling, I tend to get it done real quick, I try to make the lyrics as complicated as possible; I make it look cleverer than it really is, in a way. Ironically enough, for years my problem was that my writing was too left field. I'd always been doing very complicated, musically intense things, very, very proficient things—but dull. It's a trap you can fall into. You can start getting the technique of it and can be writing great stuff, but it's dull. It's not entertainment anymore.

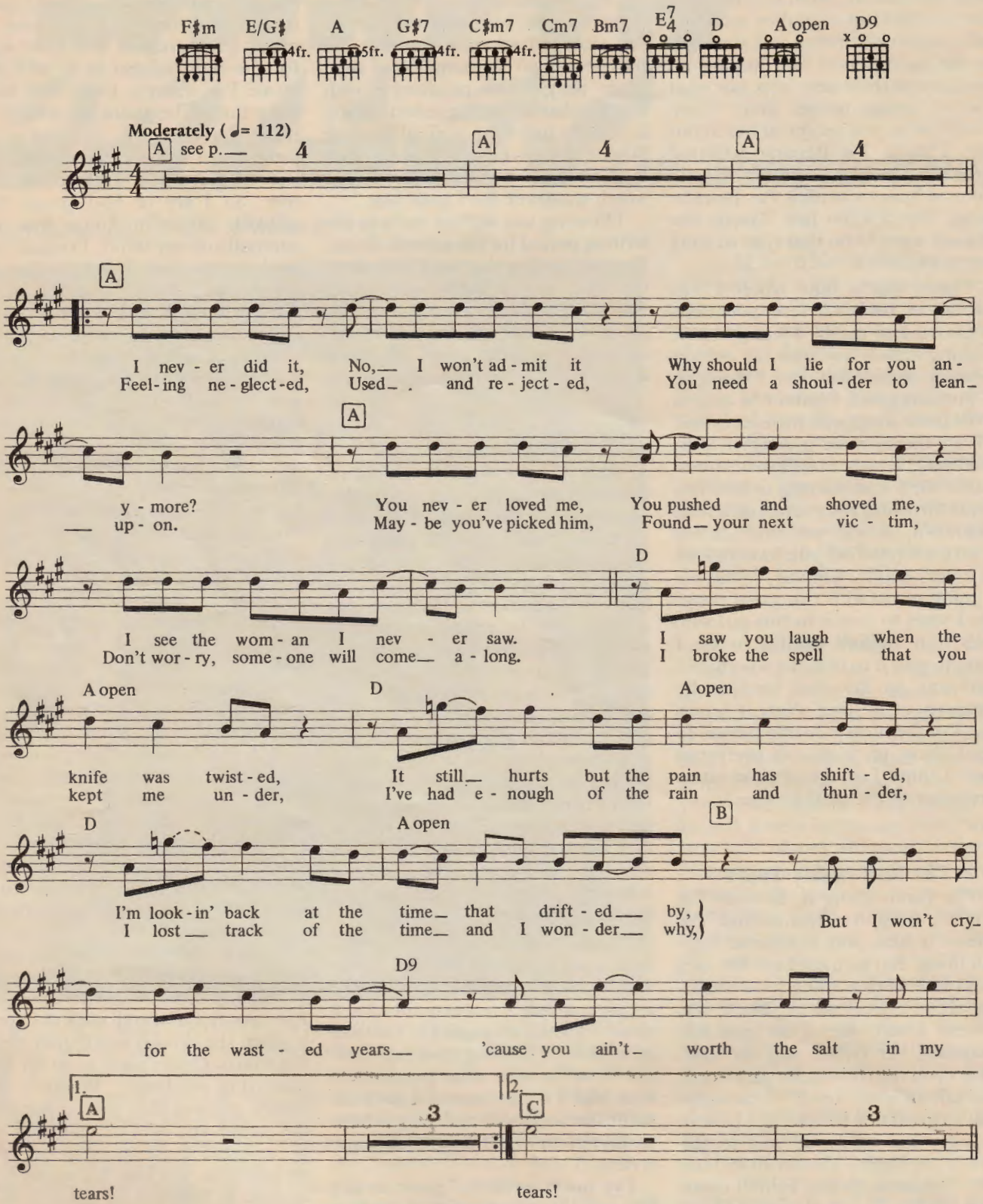
A lot of people ask me if the songs are autobiographical. I always find that a little difficult to answer, because they are and they aren't. When I hear the lyrics they bring images to mind of real things that happened. But to make a song interesting you can't stay with reality. Like half a thing can happen to me and the song is what would have happened if I'd stuck around. I don't think I have the guts to go through with these things, but I know what would have happened—and that's what I write.

Quite possibly there are some people who might think that the second album has something less than the first one. But don't tell me I've blown it when the record is screaming up the charts. Critics seem to go for the underdog syndrome. When it becomes obvious that you've learned the game and you've managed to get a sound that's going to get you on the radio, you lose that underdog appeal. It happens so quickly. But the songs mean just as much to me as all the others do. I put just as much into them. ■

THE SALT IN MY TEARS

As recorded by MARTIN BRILEY

Words and Music by
Martin Briley



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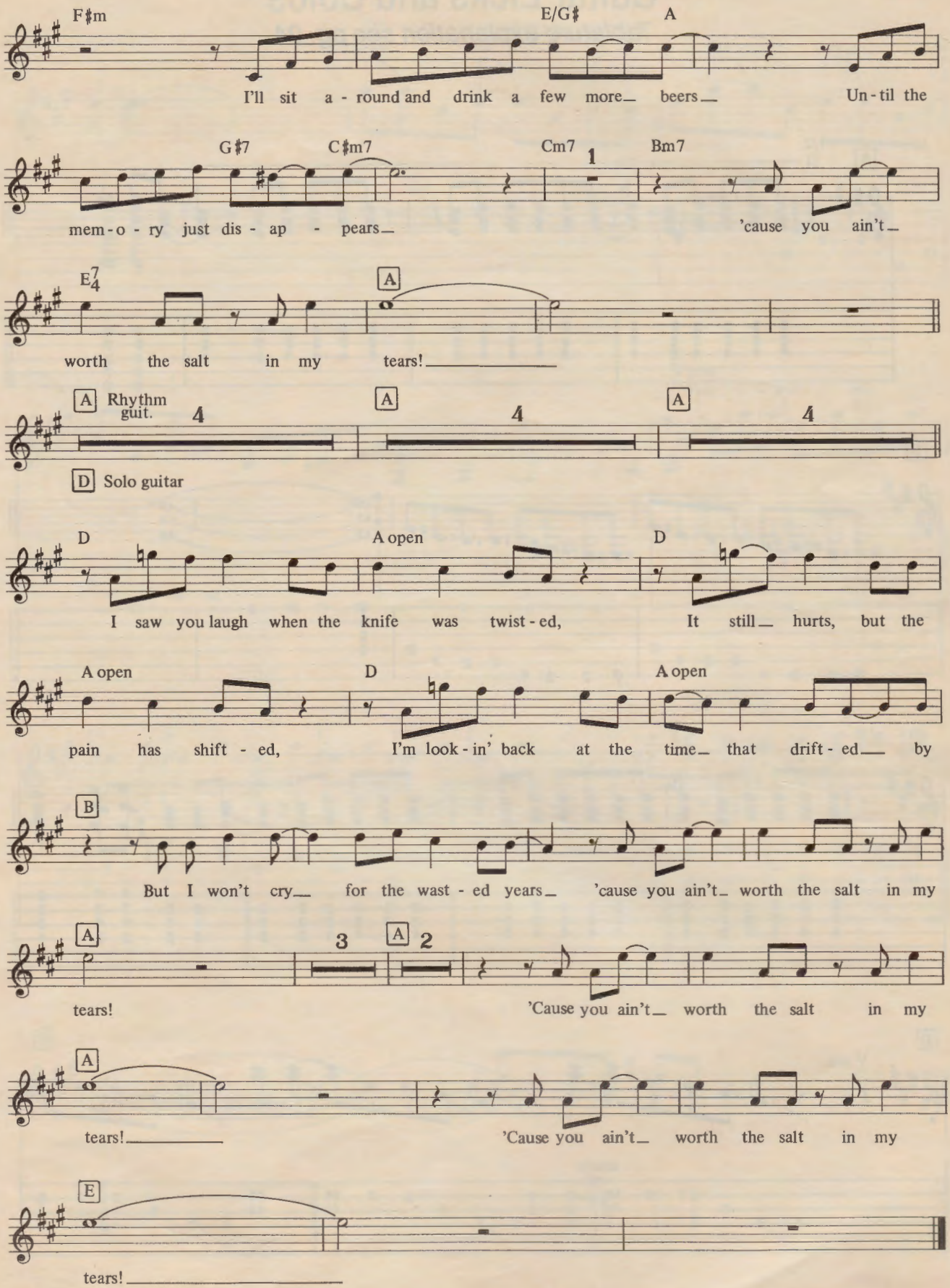
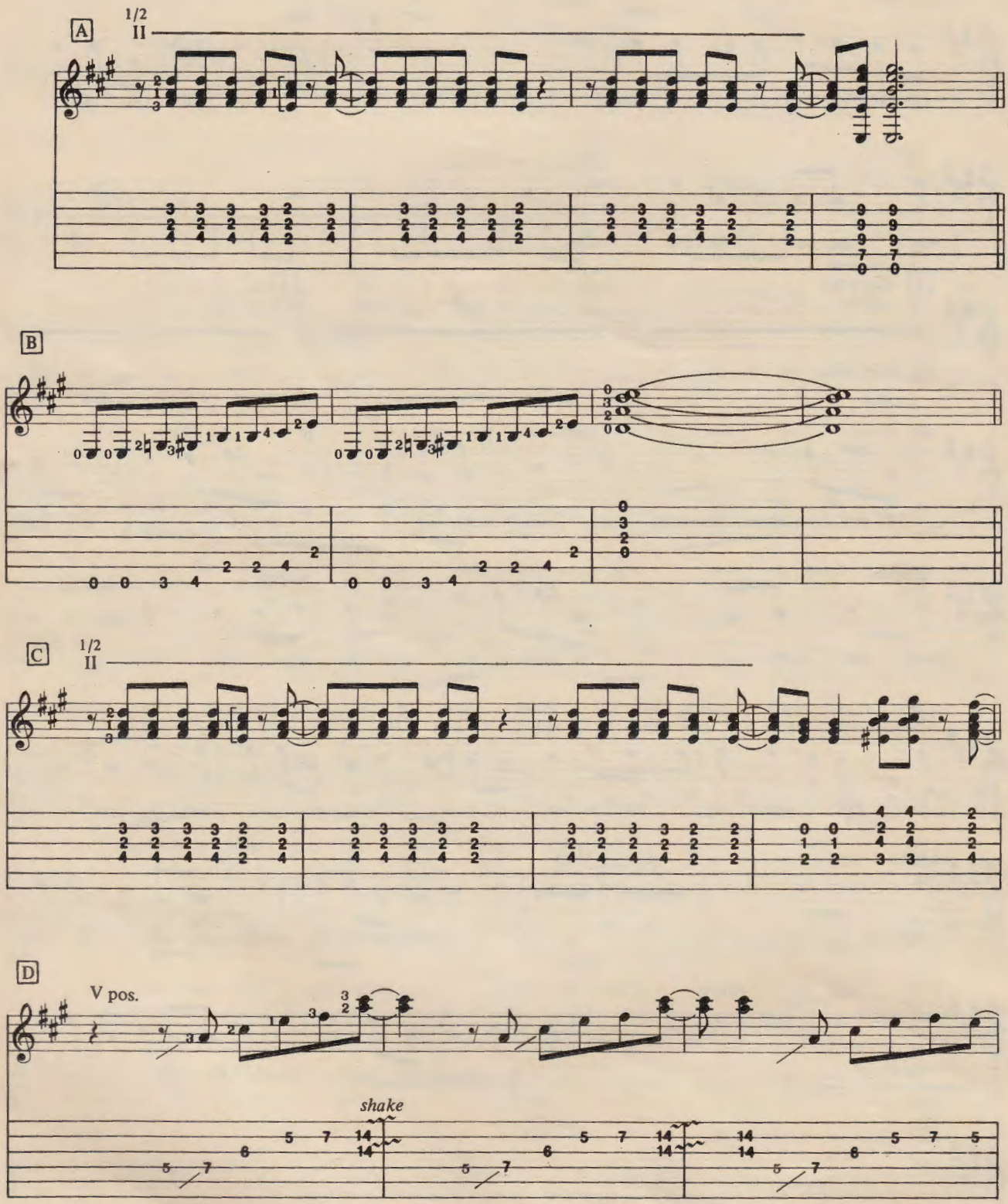
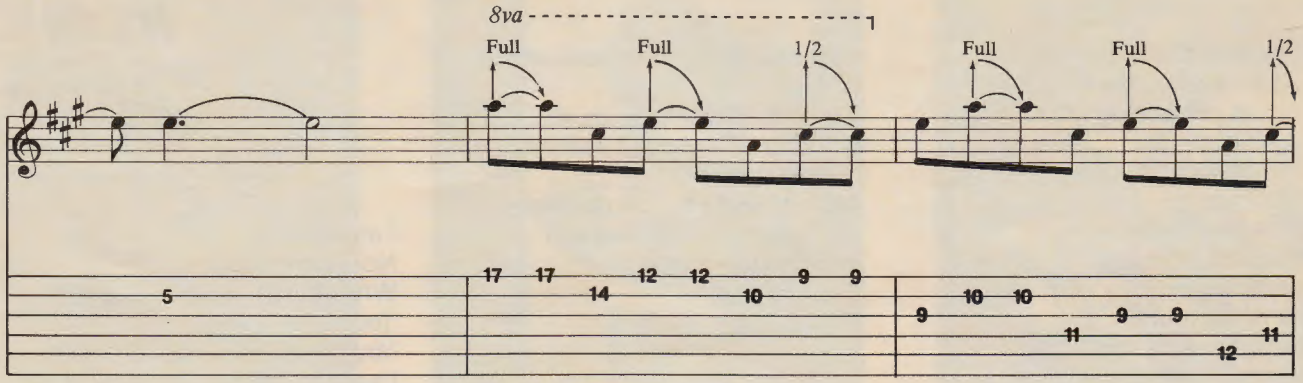

F♯m
E/G♯
A
I'll sit a - round and drink a few more beers Un - til the
G♯7
C♯m7
Cm7
1
Bm7
mem - o - ry just dis - ap - pears 'cause you ain't
E7/4
A
worth the salt in my tears!
A Rhythm guit.
4
A
4
A
4
D Solo guitar
D
A open
D
I saw you laugh when the knife was twist - ed, It still hurts, but the
A open
D
A open
pain has shift - ed, I'm look - in' back at the time that drift - ed by
B
But I won't cry for the wast - ed years 'cause you ain't worth the salt in my
A
3
A
2
tears! 'Cause you ain't worth the salt in my
A
tears! 'Cause you ain't worth the salt in my
E
tears!

Guitar Licks and Solos

Tablature explanation see pg. 94

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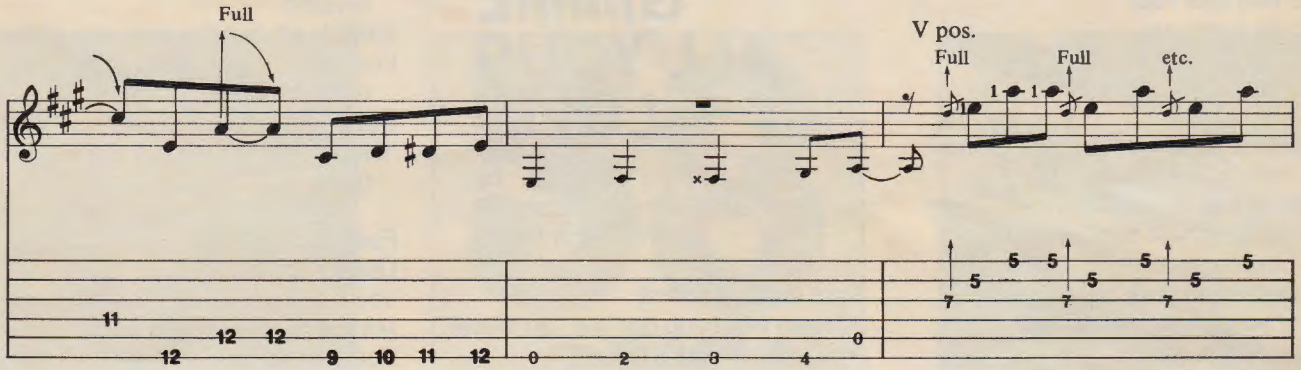
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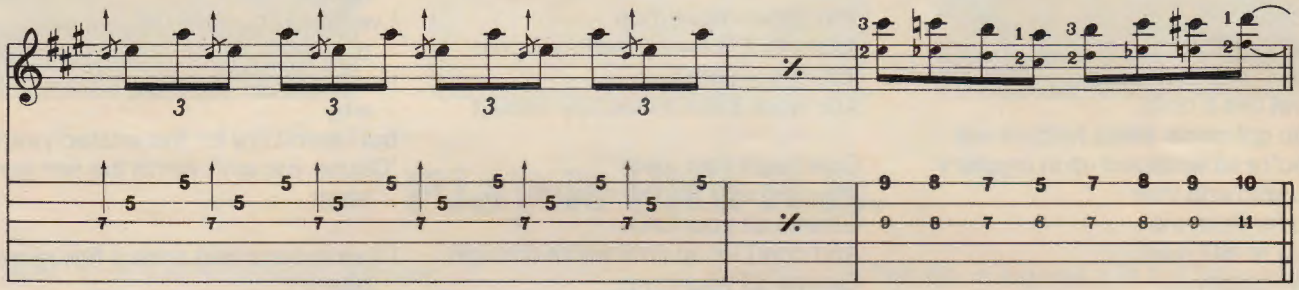

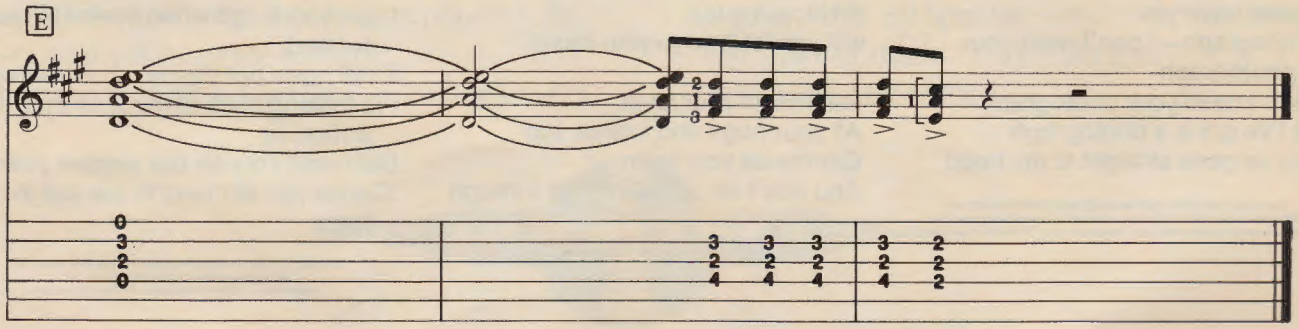
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PHOTOGRAPH

by Steve Clark, Pete Willis, Rick Savage, Joe Elliot and Robert John Lange

I'm outa luck
Outa love
Gotta photograph
Picture of
Passion killer
You're too much
You're the only one
I wanna touch
I see your face every time I dream
On every page every magazine
So wild and free
So far from me
You're all I want
My fantasy

Oh look what you've done to this rock 'n' roll clown
Oh look what you've done
Photograph—I don't want your photograph
I don't need your photograph
All I've got is a photograph
It's not enough

I'd be your lover
if you were there
Put your hurt on me
If you dare
Such a woman
You got style
You make every man
Feel like a child
You got some kinda hold on me
You're all wrapped up in mystery
So wild and free
So far from me
You're all I want
My fantasy

Oh look what you've done to this rock 'n' roll clown
Oh look what you've done
I gotta have you
Photograph—I don't want your photograph
I don't need your photograph
All I've got is a photograph
You've gone straight to my head

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Oh look what you've done to this rock 'n' roll clown
Oh look what you've done
Photograph—I don't want your photograph
I don't need your photograph
All I've got is a photograph
I wanna touch you
Photograph
Photograph

GIMME ALL YOUR LOVIN

by Billy Gibbons, Dusty Hill and Frank Beard

I got to have a shot
'Cause what you got is oh so sweet
You got to make it hot
Like a boomerang I need a repeat

Gimme all your lovin
All your hugs and kisses, too

You got-ta move it up
And use it like a schoolboy would
You got-ta pick it up
And work it like a new boy should

Gimme all your lovin
All your hugs and kisses, too
Gimme all your lovin
And don't let up until we're through
Gimme all your lovin
And don't let up until we're through

You got-ta whip it up
And hit me like a ton of lead
If I blow my top
will you let it go to your head?

Gimme all your lovin
All your hugs and kisses, too
Gimme all your lovin
And don't let up until we're through

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THE SALT IN MY TEARS

by Martin Briley

I never did it
No, I won't admit it
Why should I lie for you anymore
You never loved me
You pushed and shoved me
I see the woman I never saw

I saw you laugh when the knife was twisted
It still hurts but the pain has shifted
I'm looking back at the time that drifted by
But I won't cry for the wasted years
'Cause you ain't worth the salt in my tears

Feeling neglected
Used and rejected
You need a shoulder to lean upon
Maybe you've picked him
Found your next victim
Don't worry, someone will come along

I broke the spell that you kept me under
I've had enough of the rain and thunder
I lost track of the time and I wonder why
but I won't cry for the wasted years
'Cause you ain't worth the salt in my tears

I'll sit around and drink a few more beers
Until the memory just disappears
'Cause you ain't worth the salt in my tears

I saw you laugh when the knife was twisted
it still hurts but the pain has shifted
I'm looking back at the time that drifted by
But I won't cry for the wasted years
'Cause you ain't worth the salt in my tears

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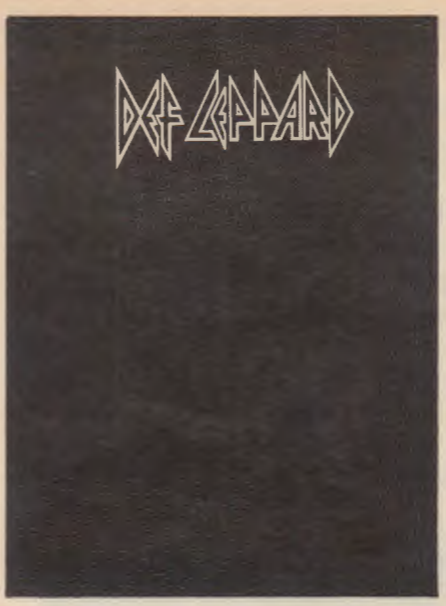

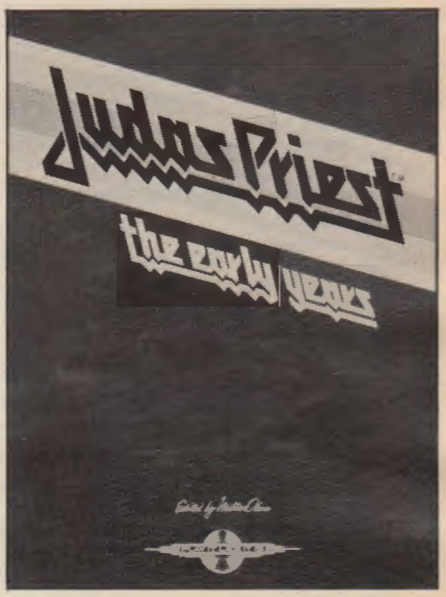

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THERE'S STILL TIME to cast your ballot in our annual IGNOBLE PRIZE AWARDS COMPETITION. This is the infamous poll that we instituted in our premiere issue, in which our readers get the chance to vote for the truly deserving players and groups that make up the contemporary rock 'n' roll scene, as well as the truly awful. Just make your selection today and mail your ballot to:

GUITAR

Deadline for votes is December 31, 1983.

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- ☐ Angus Young
- ☐ Michael Schenker
- ☐ Eddie Van Halen
- ☐ Brad Gillis
- ☐ Phil Collen
- ☐ Dave Murray

THE CHEECH & CHONG AWARD FOR SUBTLETY

- ☐ Motorhead
- ☐ Ted Nugent
- ☐ Dolly Parton
- ☐ Ozzy Osbourne
- ☐ Judas Priest

THE STEVE MORSE SCROLL FOR GUITARIST DESERVING WIDER RECOGNITION

- ☐ Garry Moore
- ☐ Buzzy Feiten
- ☐ Alan Holdsworth
- ☐ Larry Carlton
- ☐ Mitch Perry

THE BOY GEORGE MODERN ROMANCE AWARDS

Male
- ☐ Sting
- ☐ Prince
- ☐ Billy Squier
- ☐ Rick Springfield
- ☐ Duran Duran

Female
- ☐ Joan Jett
- ☐ Wendy Williams
- ☐ Stevie Nicks
- ☐ Kate Bush
- ☐ Lene Lovich

THE PIA ZADORA GOOD RIDDANCE MEDALLION

- ☐ Fleetwood Mac
- ☐ Supertramp
- ☐ David Crosby
- ☐ Blondie
- ☐ Doobie Brothers

THE BRITT EKLAND AWARD FOR BEST ROCK 'N' ROLL HOUSEWIFE

- ☐ Chrissie Hynde
- ☐ Tina Weymouth
- ☐ Debbie Harry
- ☐ Patti Clapton
- ☐ Valerie Bertinelli

THE SIMON & GARFUNKEL PRIZE FOR GROUPS WE'D LIKE TO SEE REUNITE

- ☐ Squeeze
- ☐ The Who
- ☐ Jeff Beck & Rod Stewart
- ☐ Steely Dan
- ☐ The Rascals

ROOKIE OF THE YEAR

- ☐ Quiet Riot
- ☐ Stevie Ray Vaughan
- ☐ Scandal
- ☐ Menudo
- ☐ Culture Club

HALL OF FAME GUITARIST

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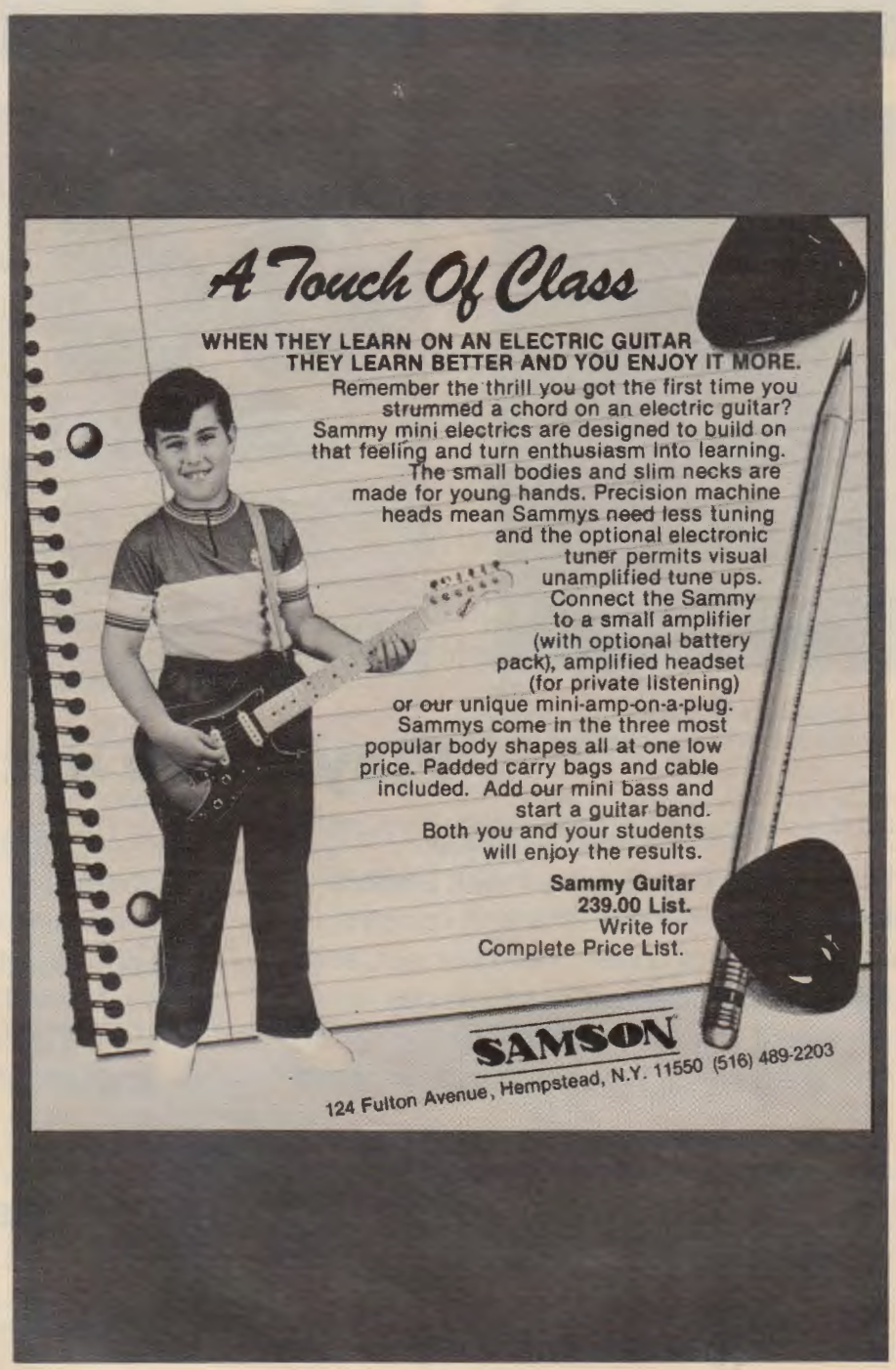

FOOLIN'

by
Steve Clark, Robert John Lange and Joe Elliott

Lady Luck never smiles
So lend your love to me a while
Do with me what you will
Break the spell, take your fill

On and on we rode the storm
The flame has died and the fire has gone
Oh, this empty bed is a night alone
I realized that long ago

Is anybody out there
Anybody there
Does anybody wonder
Anybody care
Oh, I just gotta know
If you're really there
And you really care
'Cause baby I'm not
F-f-f-foolin'
Ah, f-f-f-foolin'
F-f-f-foolin'
Ah, f-f-f-foolin'
Won't you stay with me a while

Close your eyes, don't run and hide
Easy love is an easy ride
Just wakin' up to what we had
Could stop good love from goin' bad

Chorus

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ROCK AND ROLL HOOCHIE KOO

by
Rick Derringer

I couldn't stop moving when it first took hold
It was a warm spring night at the ol' town hall
There was a group called the Jokers
They were layin' it down
Don'tcha know I'm never gonna lose that funky sound

Rock 'n' roll hoochie koo
Lordy momma, light my fuse
Rock 'n' roll hoochie koo
Truck on out and spread the news

'Squitos started buzzing bout that time o' year
I'm goin' round back, she said she'd meet me there
We were rollin' in the grass
That grows behind the barn
When my ears started ringin' like a fire alarm

Rock 'n' roll hoochie koo
Lordy momma, light my fuse
Rock 'n' roll hoochie koo
Truck on out and spread the news

I hope y'all know what I'm talkin' about
The way they wiggle, it really knocks me out
I'm gettin' high all the time
Hope y'all are too
Well, come on a little closer gonna do it to you

Rock 'n' roll hoochie koo
Lordy momma, light my fuse
Rock 'n' roll hoochie koo
Truck on out and spread the news
That I'm tired of payin' dues
Done said goodbye to all my blues
Lordy momma, light my fuse

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CINNAMON GIRL

by
Neil Young

I wanna live with
A cinnamon girl
I can be happy
The rest of my life
With a cinnamon girl

A dreamer of pictures
I run in the night
You see us together
Chasing the moonlight
My cinnamon girl

Pa, send me money, now
I'm gonna make it somehow
I need another chance
You see your baby loves to dance

Ten silver saxes
A bass with a bow
The drummer relaxes
And waits between shows
For the cinnamon girl

A dreamer of pictures
I run in the night
You see us together
Chasin' the moonlight
My cinnamon girl

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DUSTING OFF THEIR TUXES

The Smith Brothers of Rock 'n' Roll find a cure for boogie fever

BY STEVE GETT

"THANK GOD IT'S COOL to be from Texas these days!" Billy Gibbons declares in a drawl deeper than a Ewing oil well, as he relaxes in one of the suites at New York's celebrated Waldorf Astoria hotel. "There was a time when we couldn't come to this city and be taken seriously."

No doubt about it, the man is fiercely proud of his roots, and during his 14-year career with ZZ Top he's definitely established himself as one of the leading rock 'n' roll ambassadors from the Lone Star state.

But hold on a minute—what the hell's a "low-down dude" like Gibbons doing in such a plush establishment as the Waldorf?

Well, when your band sells records and packs out concert halls like ZZ Top do, you don't have to be a sharp-dressed man to check into the town's best accommodations. The days of the roach motels are long gone, but ZZ Top won't forget where they came from and you can bet *your* ass they won't let you forget either.

You've just got to look at these guys to smell the dust of the Texan highways.

Billy Gibbons, who hails from Houston, is adamant that the environment in which he was raised was very much responsible for his initial interest in music.

"Music was something that was so readily available," he reflects. "The sheer size of Texas produced so many musicians because there was not a lot to do. It goes back to the days of gunslinging. The guitar is like the modern day six-shooter. Instead of a six-gun, it's a six-string."

Billy Gibbons (2nd from Right) and the Moving Sidewalk with Jimi Hendrix

Billy first started packin' his axe seriously when he was 13, "driven" and "obsessed" by the sound of the guitar.

"The first one I had was a Gibson Melody Maker, single pick-up and single cutaway with a sunburst finish. I played it through a Fender Champ amp. It was just loud enough that I could put it in the window, aim it at the neighbors' houses, and get them to call up and say 'Turn that thing off!' "

Much to the annoyance of the local residents, Billy continued to play and practiced by listening to records by artists like Chuck Berry, Bo Diddley, BB King and T-Bone Walker.

In less than a year, he'd made his debut stage appearance at a high school drinking party, which was actually raided by the police. His early groups included the Saints and Billy G. & the Blue Flames. In 1967 he formed the Moving Sidewalks. It was with that group that he cut his first record *99th Floor*, which topped

DAVE PLASTIK

ZZ TOP

"It goes back to the days of gun-slinging. The guitar is like the modern day six-shooter. Instead of a six-gun, it's a six-string."

the Texas charts for five weeks and led to a support slot on a Jimi Hendrix tour.

During those dates with Hendrix, Billy became good friends with the legendary axe hero, who ended up giving him a pink '58 Stratocaster.

"Being 17 or 18, and hanging out with Jimi was a really great experience," states Billy. "He was a great one to watch play. We'd sit in hotel rooms and he'd say 'Do you know this?' and play for like five minutes. And I'd go 'Er, no . . .'. But we'd jam together and have a lot of fun."

While Billy was playing with the Moving Sidewalks, ZZ bassist Dusty Hill and drummer Frank Beard were working together in the Dallas-based American Blues band.

JEFFREY MAYER

STEVE JOESTER

JOSEPH SIA

"We'd play at the same places as Billy, but we never met him," explains Dusty. "I'd hear about him and he'd hear about our group. It seemed like we knew every other musician in the whole state except him.

"When American Blues eventually disbanded, we all went back to Dallas, but then Frank came down to Houston and met Billy. I came down after a while, not even knowing Frank was there, and when we ran into each other he said 'Man, you've got to go and listen to this guitar player.'

According to Billy: "We did two hours shuffling."

"And we're still shuffling," adds Dusty.

Although Gibbons, Hill and Beard were cut out for a career in rock 'n' roll, during their early days they were forced to take day-jobs in order to pay the rent and buy new equipment. Dusty worked in warehouses, Frank spent a year in a publishing company, while Billy was employed in a department store.

"I was stock boy," he reveals. "I was the lowest guy in the place and all the other stock handlers felt sorry for me. They didn't want me to be a stock 'boy,' so they called me a stock 'man.' "

As soon as ZZ Top began to take off, Billy was able to quit the job. It was only a matter of weeks after their formation that the band went into the recording studio to make their first album, which was picked up by London Records.

Billy: "We wanted to be on London because the Stones were on the label in this country."

Dusty: "Of course, when we got on they left!"

ZZ Top's **First Album** was released in 1970 and there followed a lengthy bout of roadwork. A couple of years later, the trio scored their first regional hit with the song *Francine* from the **Rio Grande Mud** album.

In '73, **Tres Hombres** provided them with their nationwide breakthrough and subsequently became a platinum disc, spawning the hit single *La Grange*.

The 1975 **Fandango** Lp consolidated ZZ's US success and spent a marathon 85 weeks on the charts, as well as boasting the classic *Tush*.

"That song is the shuffle of all shuffles," proclaims Gibbons. "It's the simplest shuffle to ease through and it's still one of my favorites."

Tush epitomizes ZZ Top's highly distinctive raw 'n' rough sound and has often been covered by other artists (Girlschool and John Belushi, to name a couple) and could even be heard on the jukebox in the movie ***An Officer and a Gentleman.***

The group's next release was **Tejas,** which contained the classic *Arrested for Driving While Blind.* As soon as that album hit the streets, the band embarked on their 1976 'Worldwide Texas Tour' extravaganza, which was one of the most spectacular stage shows ever. It featured an on-stage menagerie of rattlesnakes, buzzards and other assorted livestock.

"It was controlled madness!" concludes Dusty. "Sometimes not as controlled as others. It was a very big undertaking and there were a lot of people involved, including handlers for the animals. But the whole thing was that we wanted to do something special."

That tour actually took up the best part of a year to complete and not surprisingly, the band took a long break afterwards.

"I did not go to any zoos!," says Gibbons, "I wanted to stay away from all animals."

Billy bided his time travelling, as did Dusty and Frank. ZZ Top were

off the scene for two years. This period of their career is still shrouded in relative secrecy as Dusty explains: "That's because what we did individually had very little to do with the group or the music."

"I think the real value of that whole disappearing act was getting back together and playing with a new found enthusiasm," assesses Gibbons. "And that made for some of our favorite recordings, like *Deguello,* which had tracks like *Cheap Sunglasses* and *Dust My Broom.*"

ZZ Top re-emerged towards the latter part of 1978 and all of their albums since then have been issued through Warner Brothers.

The latest output is this year's **Eliminator** Lp, which was recorded in Memphis over a three month period. It's undeniably ZZ's finest yet and boasts the infectious *Gimme All Your Lovin*, which may well become the group's best known song. It was certainly one of the best songs this summer.

"ZZ Top does *Start Me Up,*" laughs Billy.

"We never approached it with the idea of writing a single,"; says Dusty. "If the song sounds that way, then we'll fit it in. And that's about as far as we go.

"If a song is commercial, it means it has a wide appeal and everyone must surely want their music to have that. If more people enjoy it, then it makes you feel good. But we'd never force ourselves to do something if it didn't feel right, because it would show in the long run."

Although it's a fine song, one of the reasons *Gimme All Your Lovin* took off so well must have been due to the promo video, which scored maximum airplay through MTV. With a fast car and leggy girls it was perfect for ZZ's image. I asked Billy how much he thought it told us about the band.

"Oh, a lot, definitely," he replied. "They're *our* women and it's *our* car . . ."

One thing I was curious to learn is whether Billy and Dusty reckon their lengthy beards make them more attractive to the opposite sex.

"That's a good question," the guitarist ponders. "To tell the truth, I'm not sure what they think about our beards."

"It is hard to say," continues the

bassist, "because they shouldn't be attracted to us. It's not like the Rod Stewart appeal. I don't know for sure, but I think they are in a perverse sort of way."

How did the beard image start?

Dusty: "When we were off during that period of time, I was down in Mexico and I already had a bit of a beard and thought 'Why should I trim it?' It started growing longer and I didn't see Billy for a long time and he had actually done the same thing without us even talking. It wasn't like it was planned or anything—it just happened."

And are the beards difficult to keep in trim?

Billy: "I have to keep mine in

Continued on page 41

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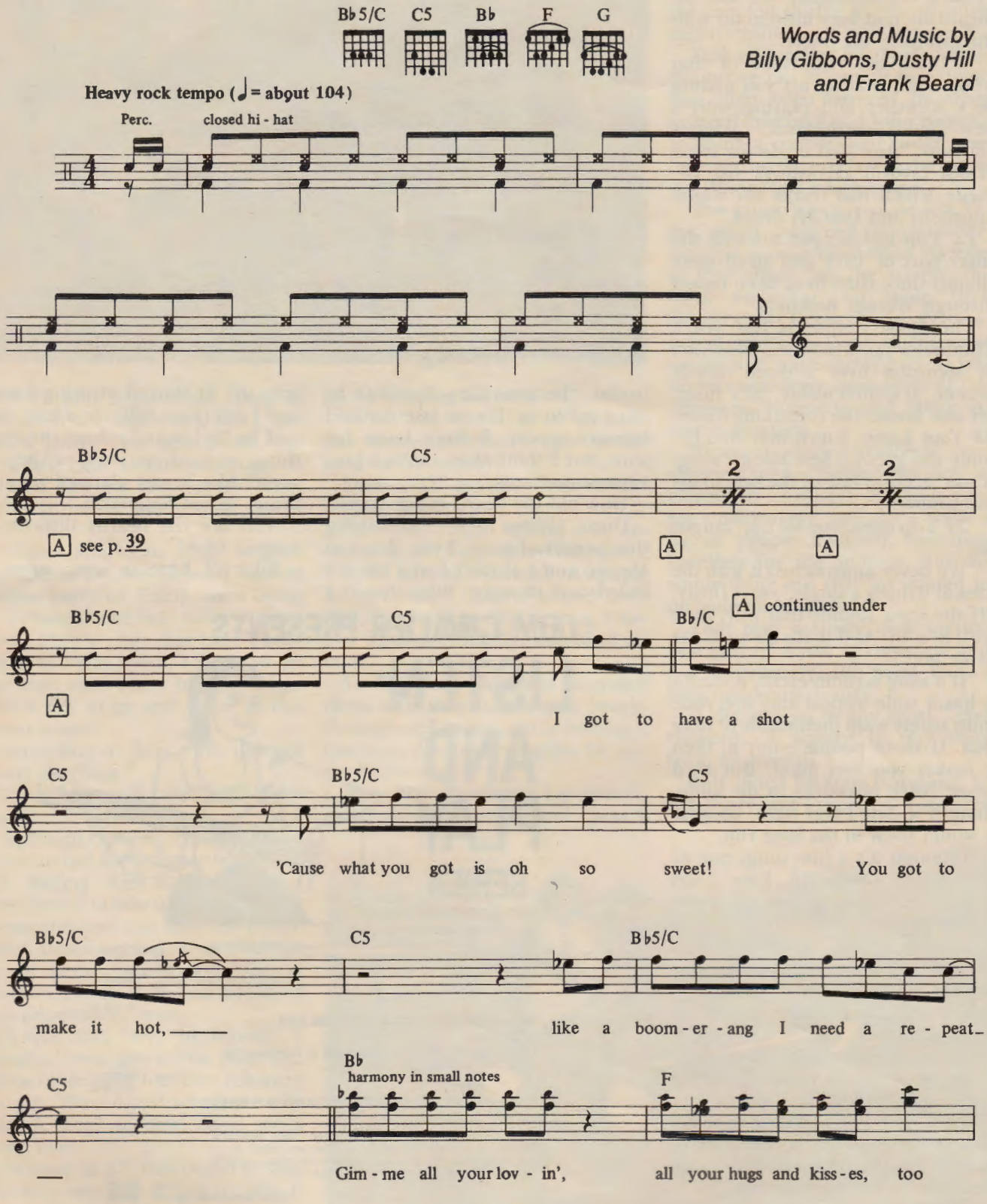
GIMME ALL YOUR LOVIN

As recorded by ZZ TOP



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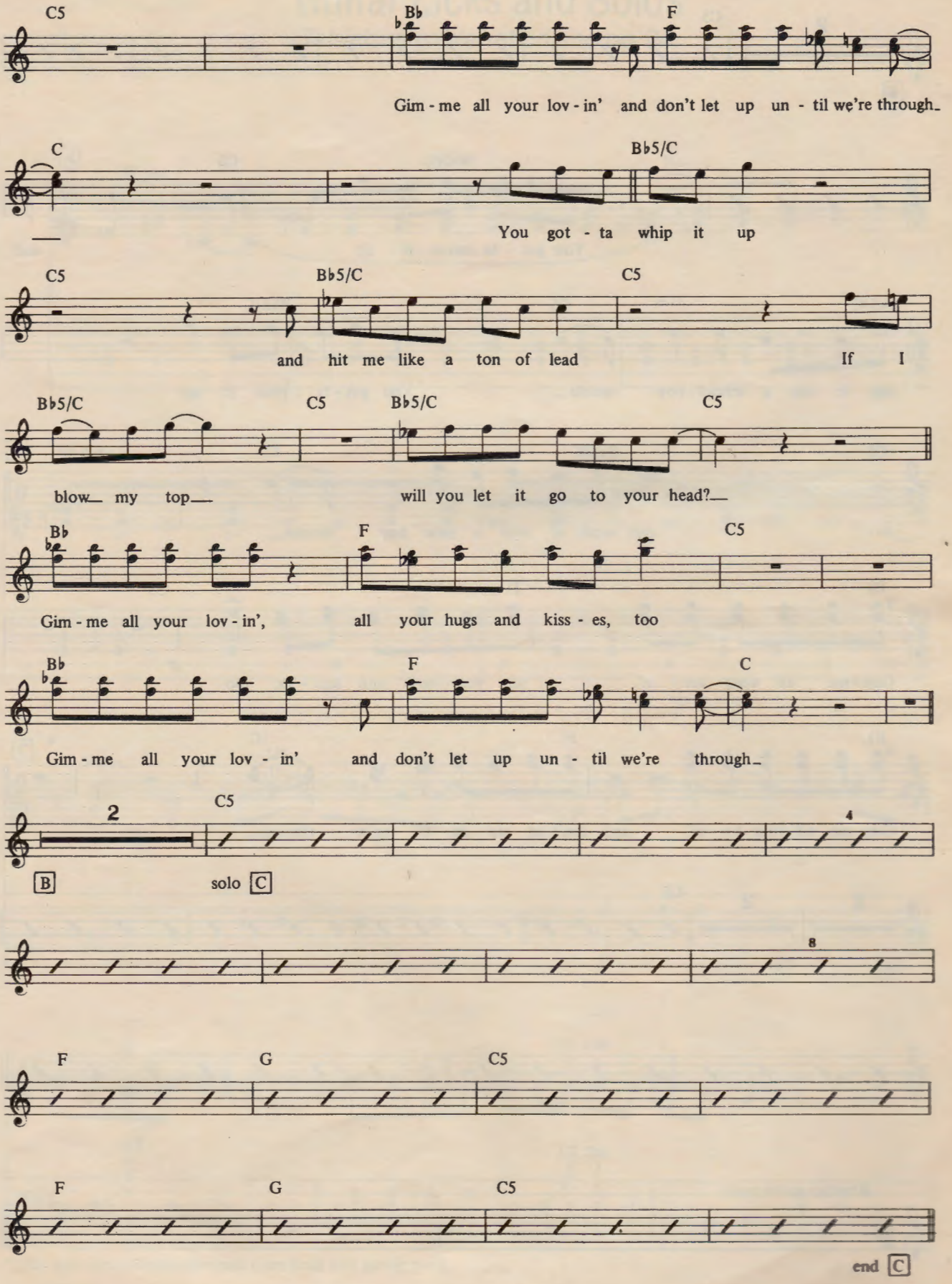
C5
B♭
F
Gim - me all your lov - in' and don't let up un - til we're through
C
B♭5/C
You got - ta whip it up
C5
B♭5/C
C5
and hit me like a ton of lead
If I
B♭5/C
C5
B♭5/C
C5
blow my top
will you let it go to your head?
B♭
F
C5
Gim - me all your lov - in', all your hugs and kiss - es, too
B♭
F
C
Gim - me all your lov - in' and don't let up un - til we're through
2
C5
4
B
solo C
8
F
G
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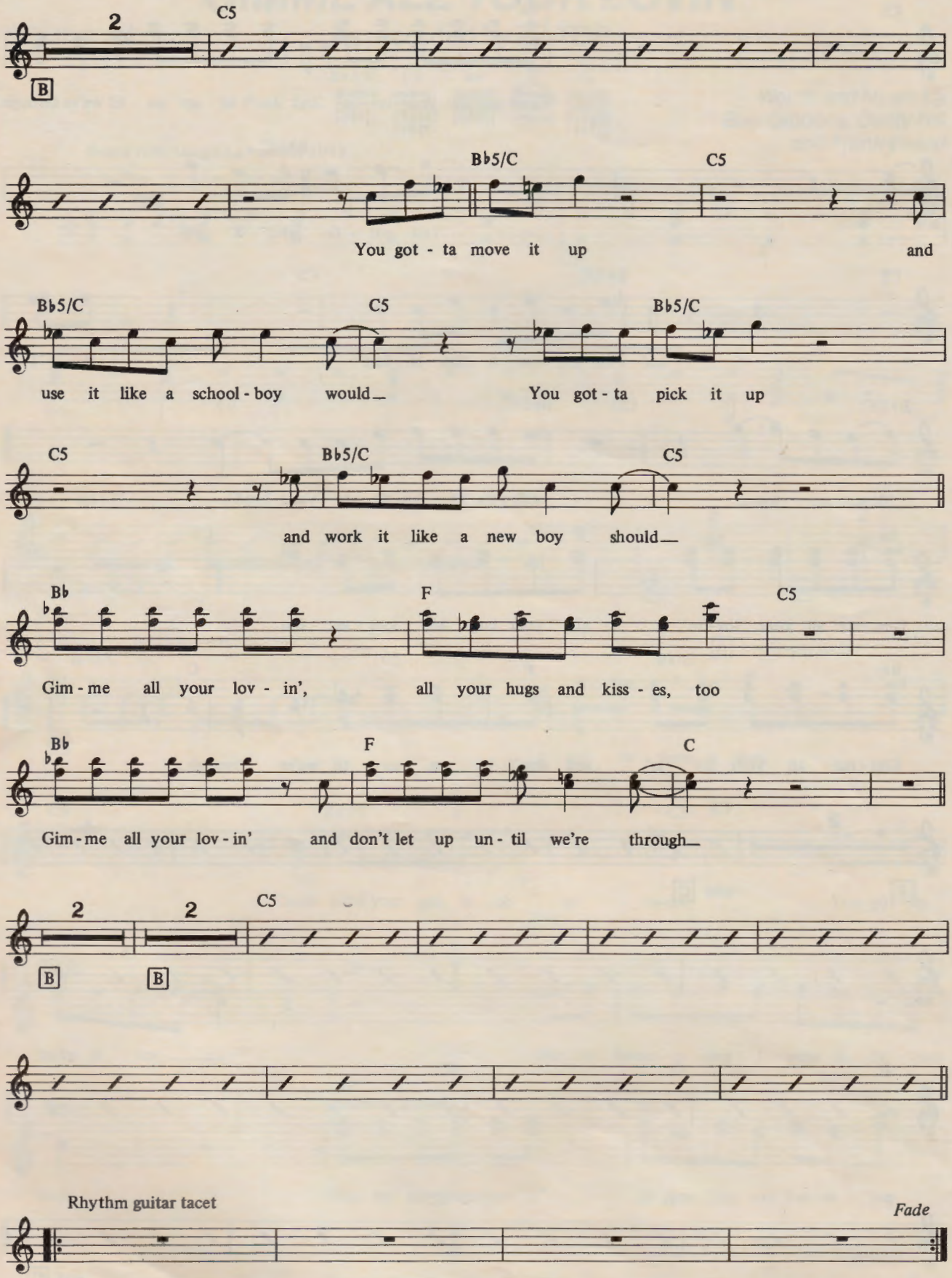
G
C5
end C


2
C5
B
B♭5/C
C5
You got - ta move it up and
B♭5/C
C5
B♭5/C
use it like a school - boy would_ You got - ta pick it up
C5
B♭5/C
C5
and work it like a new boy should_
B♭
F
C5
Gim - me all your lov - in', all your hugs and kiss - es, too
B♭
F
C
Gim - me all your lov - in' and don't let up un - til we're through_
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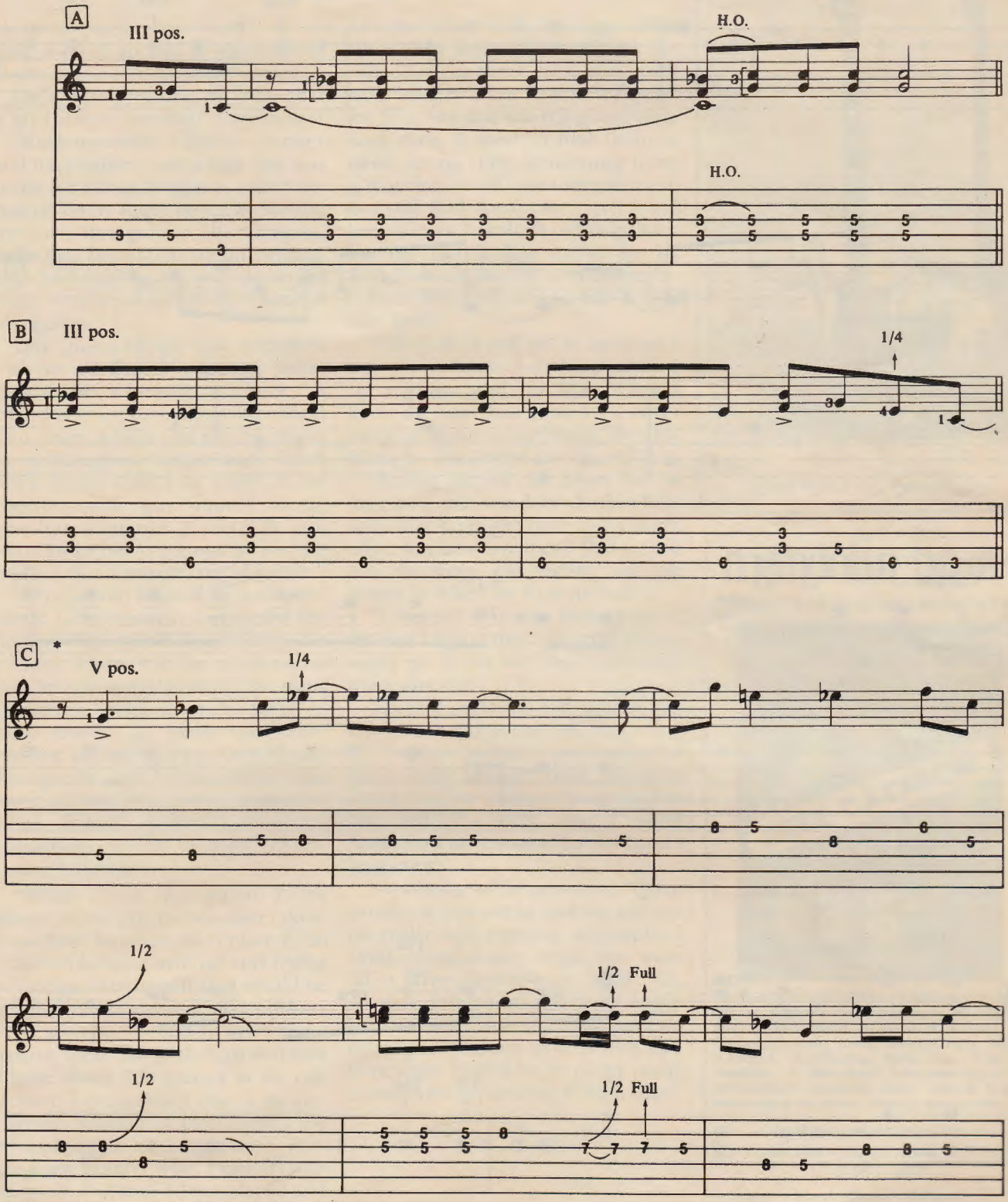
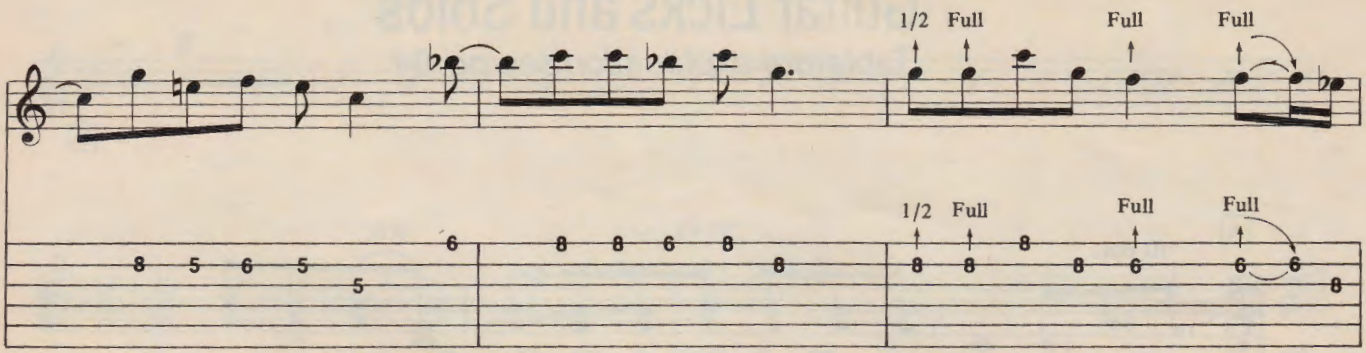
B
Rhythm guitar tacet
Fade

Guitar Licks and Solos

Tablature explanation see pg. 94



* This solo incorporates elements from both lead guitar parts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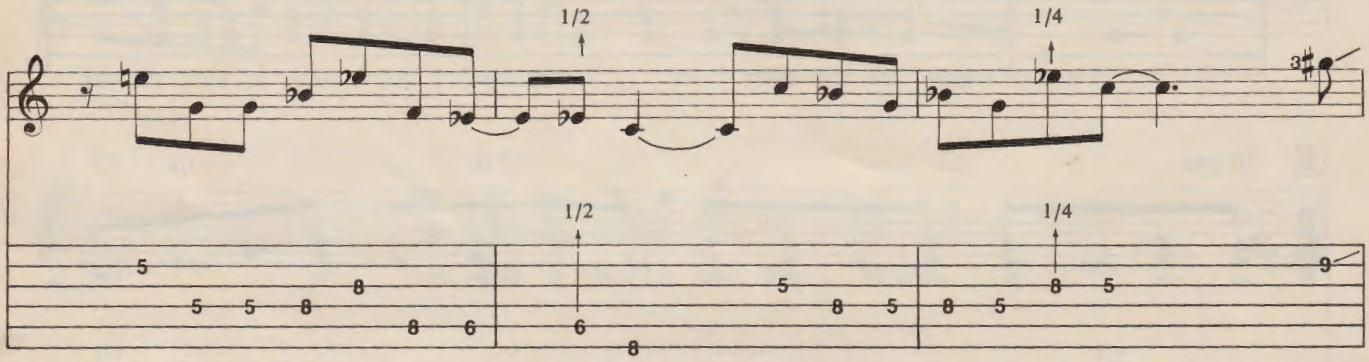
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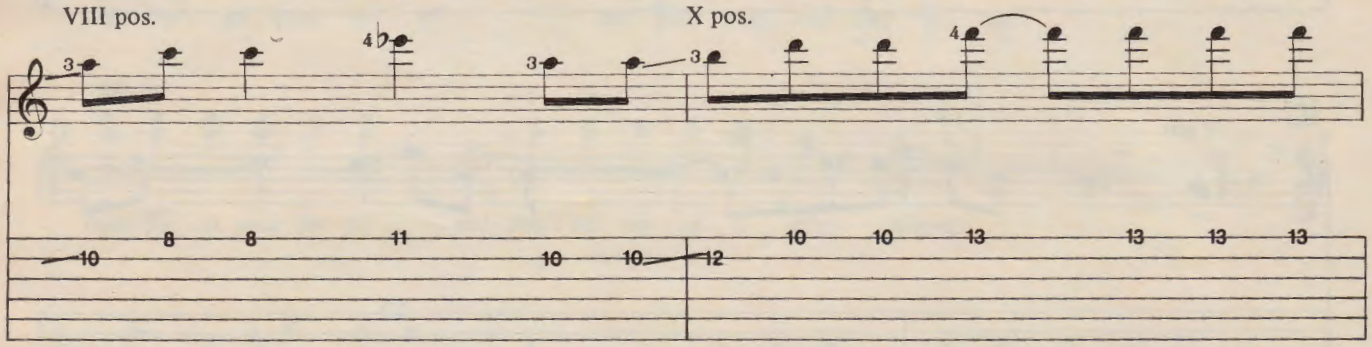
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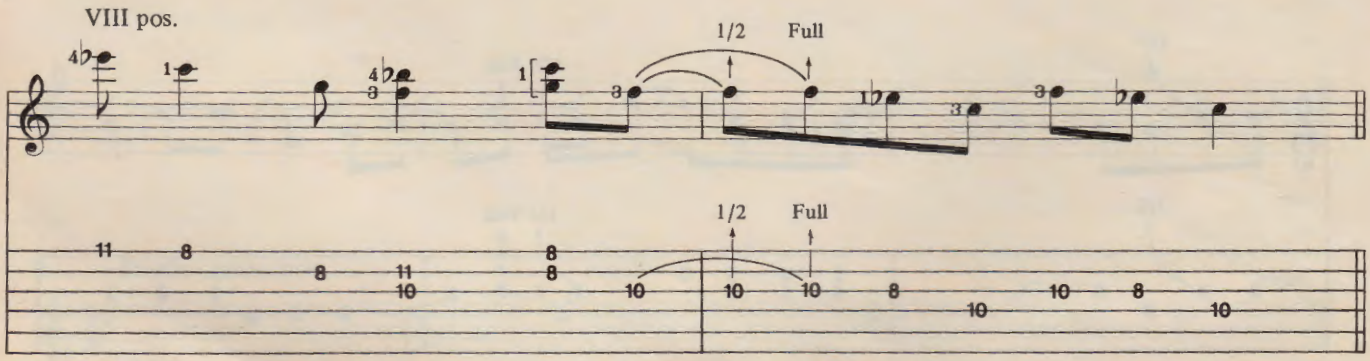
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ZZ TOP

Continued from page 35

trim. I let it go and it was starting to get in the strings of my guitar!"

On a more serious note, what gear is Mr Gibbons currently employing?

"Rack-mounted chorus, flanger and harmonizer, and a unit that was made for *Cheap Sunglasses* called the Bisark Tone. Right now I'm playing my early line guitars, the Chiquita, some new Deans that are interesting, and the headless jobs you see on the video which are called the Eliminator guitars."

Like Queen's Brian May, who plays with an old British sixpenny piece, Billy favors a quarter as a pick. "A friend of mine turned me onto Mexican pesos, which you can file down to a triangular shape and which work pretty well. Last night at the concert, some guy wanted me to give him a quarter. I said,'Oh, you must know me as a guitarist' and he replied,'No, I want a cup of coffee."

Using a coin instead of a conventional pick certainly augments the rasping edge that Billy gets from his guitars. There can be no question that he possesses one of the most distinctive styles in rock. Held in high esteem by numerous other players, including Ted Nugent and Foreigner's Mick Jones, Gibbons also owns an amazing guitar collection which initially stemmed from his acquisition of his favorite 'Pearly Gates' Les Paul.

"When I got that guitar I was always afraid that if it was ever taken, I wouldn't have one to replace it. So I started looking around and trying to find an instrument that would be a suitable replacement. But nothing ever seemed to match up. I kept getting these things though and now I have about 300 guitars in my collection. I must admit that is an outrageous number of instruments for a lot of people to comprehend. People must wonder what I can do with them all. But they all get played and I think it's fair to say that I got them when they were all affordable. It's ridiculous to think that you could have bought a Les Paul or a Fender for $75, but that was the going price back then. I used to find them in pawn shops. The heartening thing is that they're still out there and you can still find them. As I say, I still keep in touch with all of my guitars, but the fact is that you've got to. You can't neglect an instrument."

Does Billy still practice on a regular basis?

"Oh yeah, I still get in an hour a day somewhere. I end up picking up a guitar and the next thing I know an hour has gone by. I never work on scales or anything like that though—it's always just blues."

Having played the blues for so long now, one wonders whether Billy feels that he might have lost a slight edge, but he's convinced that he still has the same gut feeling for the guitar as when he first started.

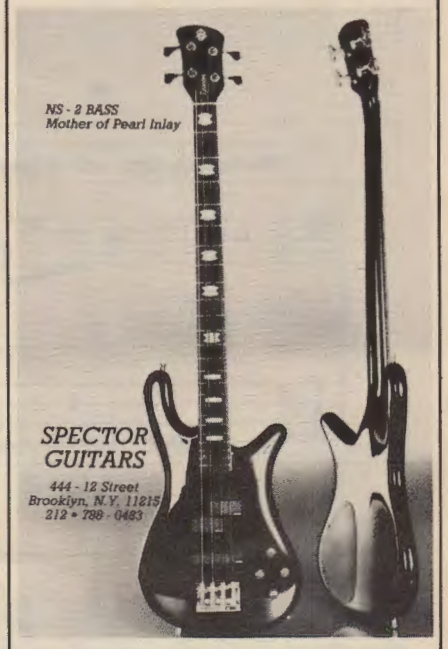
"I haven't lost any feeling for it yet and I figure that if Muddy Waters could do it for as long as he did, then why can't I?"

There's certainly no reason for Gibbons to quit at this junction, since ZZ Top are probably more popular than ever. Despite their two-year break, they've been campaigning for one hell of a long time. I asked Dusty how he accounts for the band's longevity.

"Stubborness," he answered. "Quite simply, it just works and we still get on really well together as people. I think being a trio helps—we were all in three-piece groups before ZZ, so that felt comfortable to begin with. You've basically only got two other personalities to deal with and to be quite honest we've never really considered expanding it from that."

■ ■ ■

"When your music demands quality and performance."



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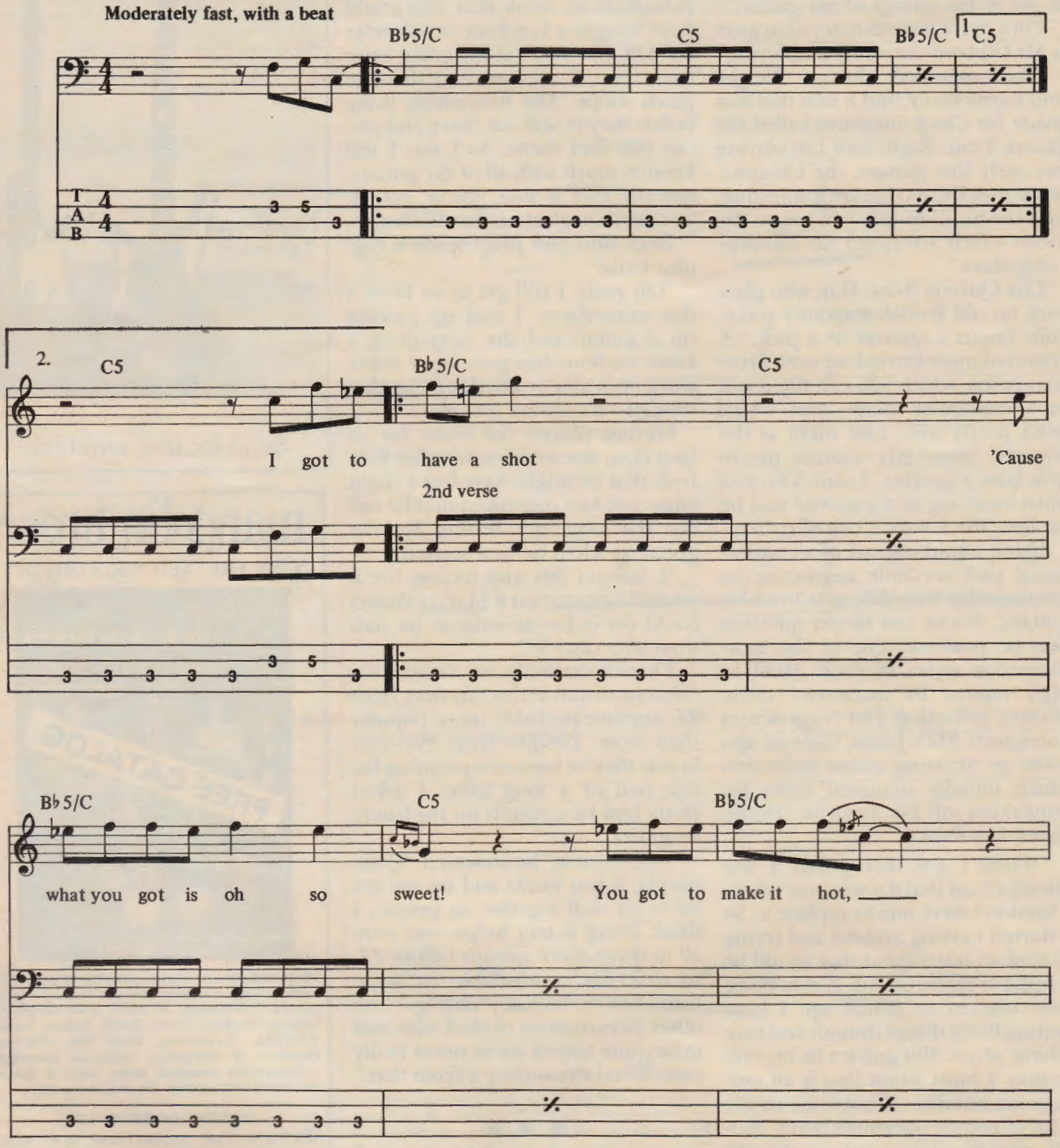
and Frank Beard



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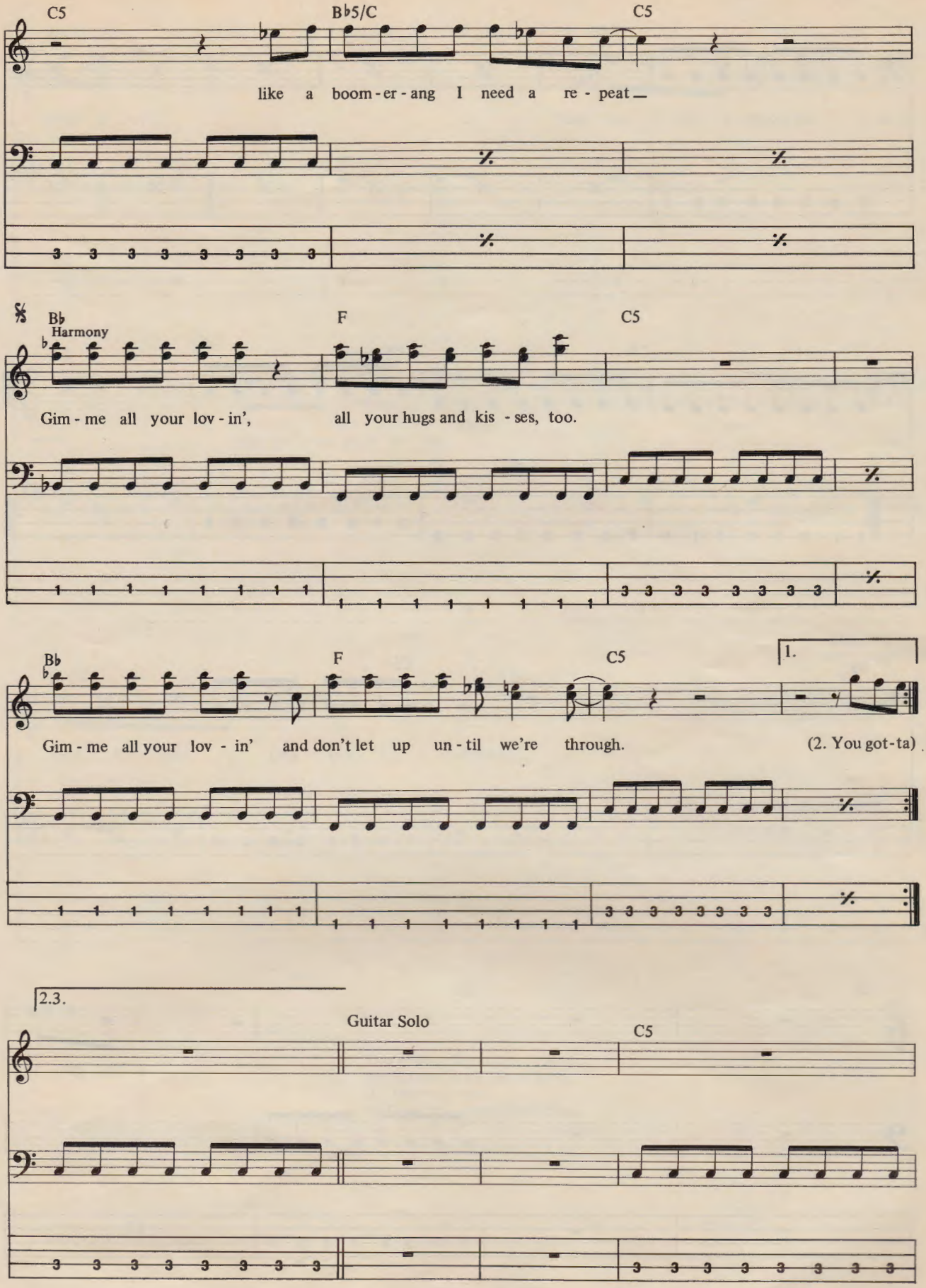
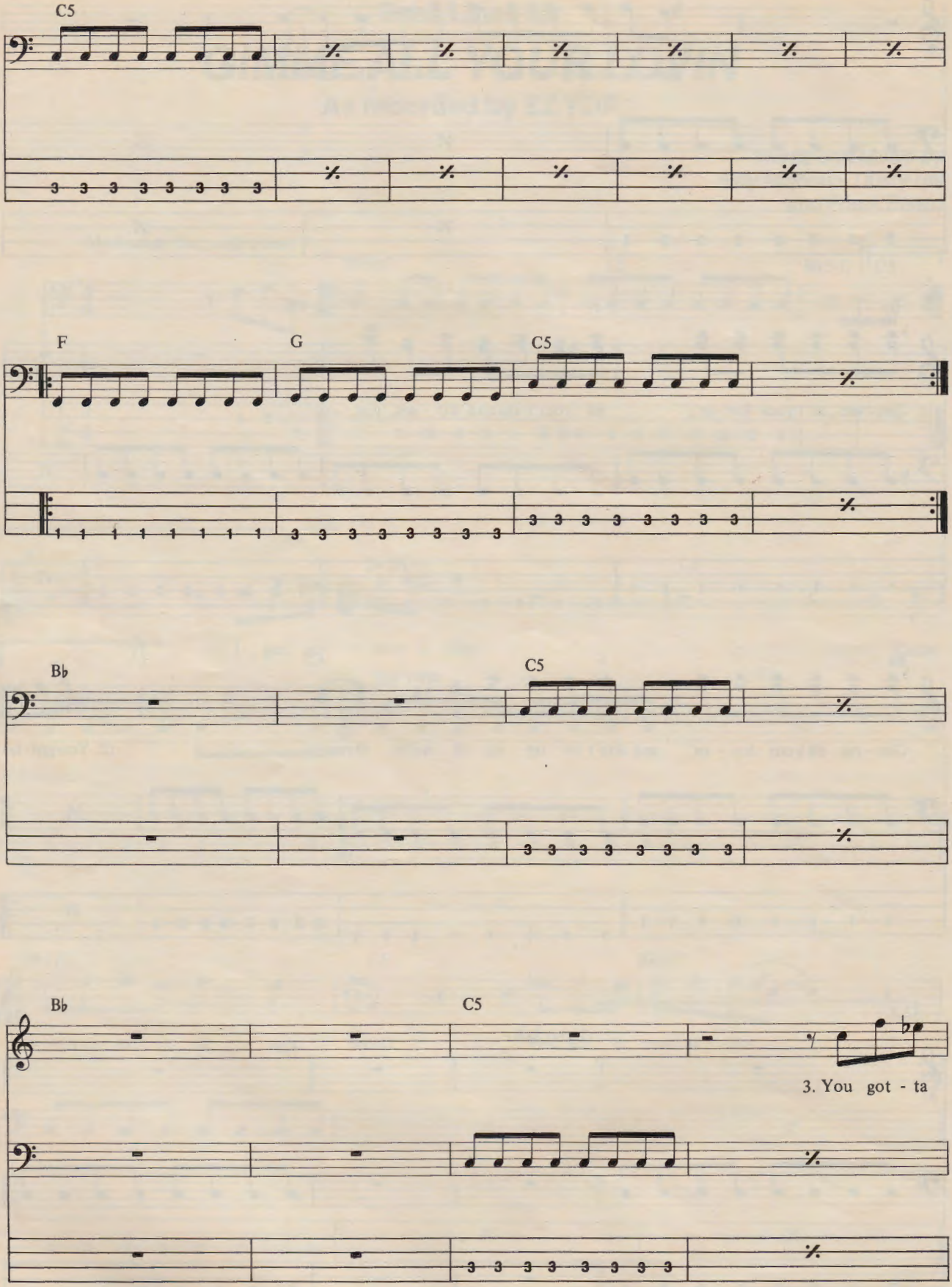
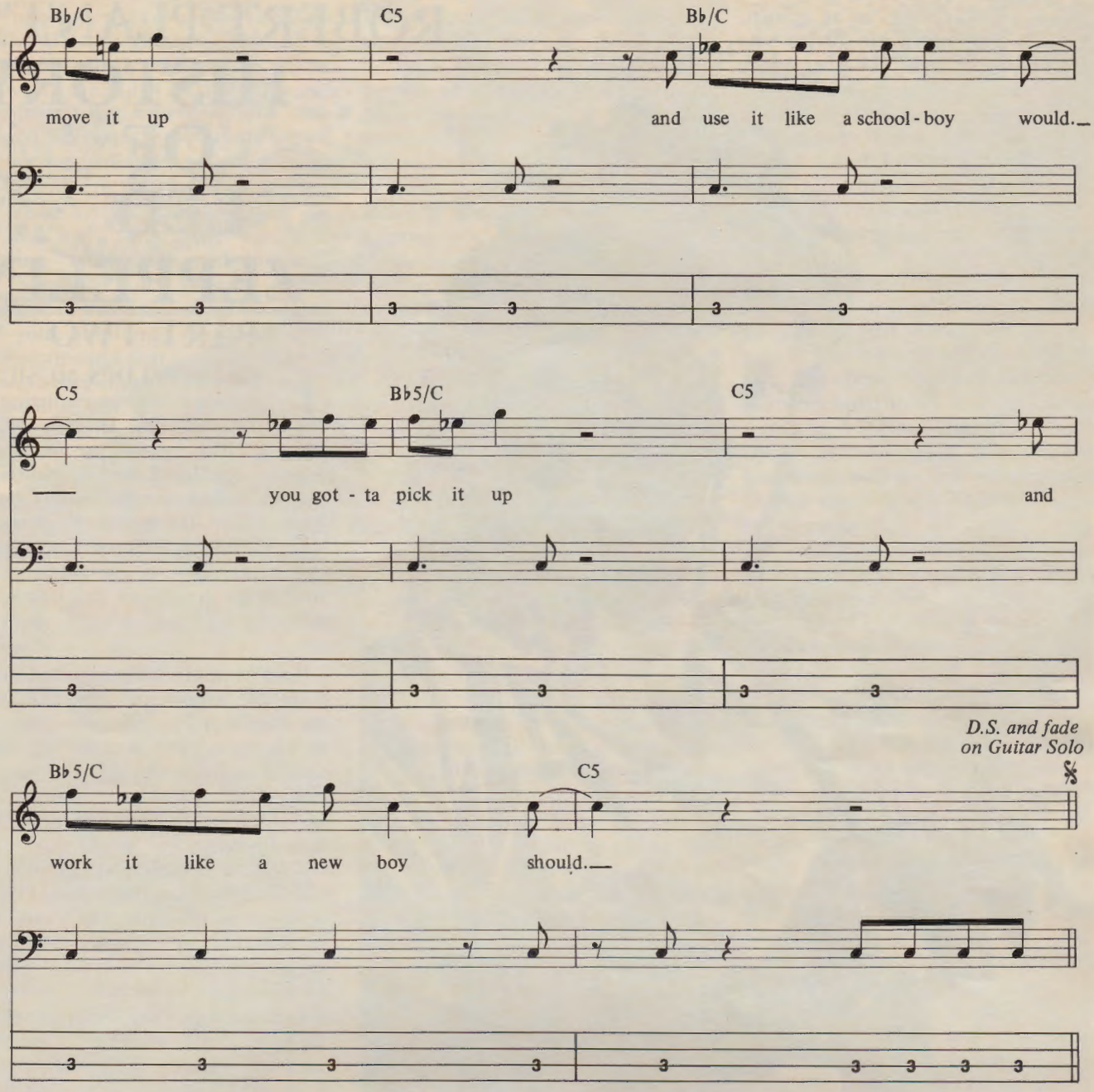

C5
B♭5/C
C5
like a boom-er-ang I need a re-peat
B♭
Harmony
F
C5
Gim-me all your lov-in', all your hugs and kis-ses, too.
B♭
F
C5
1.
Gim-me all your lov-in' and don't let up un-til we're through.
(2. You got-ta)
2.3.
Guitar Solo
C5


C5
F
G
C5
B♭
C5
B♭
C5
3. You got - ta



2nd verse:

You gotta whip it up
and hit me like a ton of lead
If I blow my top
will you let it go to your head

ROBERT PLANT'S HISTORY OF LED ZEPPELIN

PART TWO

by Steve Gett

LED ZEPPELIN'S MUSIC IS among the most enduring of the rock era. Directly or indirectly they are still the prime influence for hard rockin' bands in the 80s. In last month's issue, former Zeppelin vocalist, Robert Plant, spoke with **GUITAR'S** Steve Gett about the early days of the band. This month he continues the conversation.

Led Zeppelin III included some beautiful acoustic passages like *That's the Way* and *Tangerine*. It came out in October 1970 and Robert once said that the album saw him singing more, rather than screaming. Does he still consider this to be a fair assessment?

"Well, although it was great to do all that gymnastic vocal work, it was a bit too rough. In retrospect, it was very exciting, nice to do it—a lot of people do it better than I did it then, because they've probably perfected the 'primal scream' or whatever it is. But I think you have to move on and add a touch of gentility to it."

A song like *That's the Way* from the third album evidenced a more subtle approach to Robert's singing.

"Yeah, maybe," he interrupts, "but it was also present on the first album with *Babe I'm Gonna Leave You*."

Even that went suddenly manic though!

"Yeah . . . (laughs) . . . but also *What Is, and What Should Never Be* is a remarkable song. It's a case of creating dynamics vocally and I'm still doing it, but my style's just moved along a little bit."

Following the release of **Led Zeppelin III,** the group continued to tour extensively around the globe. Towards the end of 1971 their fourth (**Untitled**) LP emerged and contained the classic *Stairway to Heaven,* which has since become something of an anthem for the band.

"Yeah, well *Whole Lotta Love* did as well for a long time," interjects Robert, "and I think probably *Kashmir* has done since *Stairway*. It was just one of the better songs we wrote. As you go along, you have little milestones and that was one of them. It was a nice song and a lot of people enjoyed it, but beyond that . . ."

Is he saying that it didn't really mean that much to him?

"Well yes it did, it meant a lot. It was a great achievement to write a song that constructionally, musically, had that many changes of mood. And it had great symmetry, great balance, as a song."

How does Robert feel when he hears it nowadays?

"Well I've heard it that much that I don't even know that it's there when it's on, you know. If one was fortunate enough to hear *Carouselambra* or *Achilles Last Stand* I should be ten times more proud. Because when people talk about Led Zeppelin now, they talk about *Stairway to Heaven* and *Whole Lotta Love* and they've missed things like *Achilles Last Stand,* which to me was equally important lyrically and musically. And you've actually got such great dynamism and great musicianship on *Achilles*. Everything was right there and there was a story weaving right through it."

Although Zeppelin continued to tour after the fourth album was released, the pacing was a little more relaxed. Was this intentional?

"Well, like you say about writing on the road for **Led Zeppelin II.** That's one extreme. I guess we'd worked for three or four years and it was high time that we took stock of everything we'd done and thought sensibly about what was going to happen next."

The next vinyl output was **Houses of the Holy** in March 1973 which, with its highly diverse selection of material, always struck me as Zeppelin's most off-beat LP.

"Oh, I like it," proclaims Robert. "I think it's a very innocent and clean album."

I didn't say I didn't like it!

"Yeah, I take your point, but I like it because it was a very crisp thing, to the point—there it is, take it or leave it.

"There was a seriousness that people had assumed about the band and it was nice to be able to do whatever we wanted to do. I thought *The Crunge* was an excellent sort of alternative approach to being able to play well. It's a great track, I play it now and it's still really good.

"And *D'Yer Maker* is really funny. We were all into reggae and dub, and it carries the same motives as I've got now, and Jimmy's obviously got. And that is that you've got to keep moving around and dodging about."

During the 1973 tour, Zeppelin's three-night stand at Madison Square Garden was filmed and subsequently they shot the individual 'fantasy' sequences that were to be seen in the 1976 movie ***The Song Remains the Same.***

Robert's fantasy footage saw him appear as an Arthurian knight figure travelling in quest of a mysterious lady—at least that's roughly what I could make of it! To be blunt, the whole thing echoed strong hints of **Monty Python and the Holy Grail** and I asked Robert how he looks back on it these days.

"With a reasonable amount of embarrassment I suppose!" he laughed. "My sketch was taken completely wrong—the search for the ultimate female and it wasn't really anything to do with that. I suppose now it's nice to watch it and smile with pleasure and think 'Oh well, we tried'. It's very hard to try and put across a rock 'n' roll band onto film. Maybe we succeeded in parts of the film to put across exactly how we were and maybe we took it a little too far in other parts."

Nowadays, of course, video has become a very important medium for artists—Robert has often been seen on MTV. Would he liked to have worked in that field with Zeppelin?

"Well, it would have been great to have found some director who could have latched onto the subtleties that were afoot in the band. Now, in retrospect, we were hailed as being the forerunners or the people who began 'this, that and the other' and really we were always out there on our own—just alongside everything else that was going along, but completely separate.

"And if there had been video guys around, or that medium had been accessible as an art form, it would have been nice to see what could have been done with songs like *In the Light, Kashmir, The Rover,* or even *The Wanton Song.*"

Continued on page 74

THE GUITAR INTERVIEW

DEF LEPPARD

From Ten Bucks A Night To Twelve Bucks A Ticket

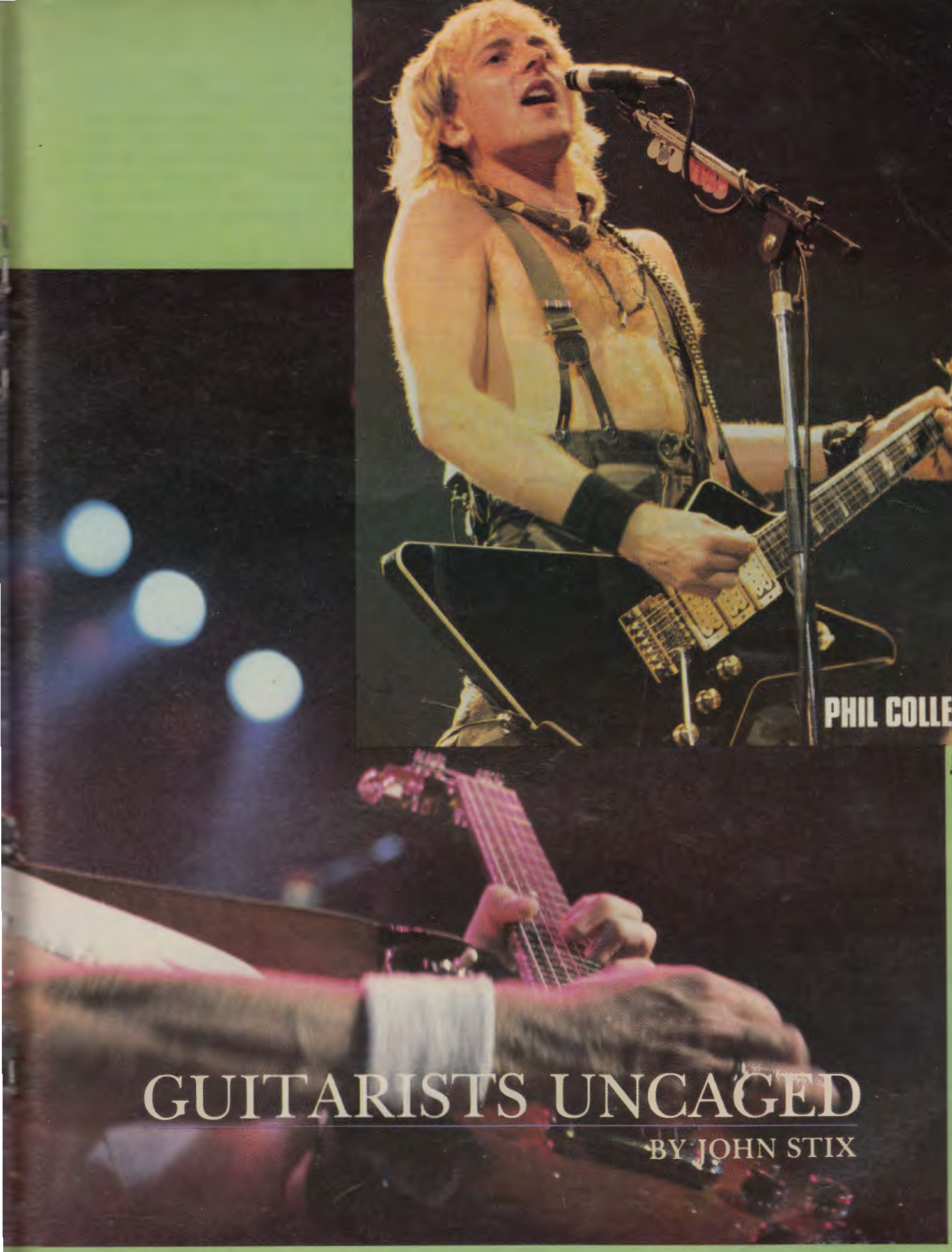
STEVE CLARK

THE CAREER OF England's hottest heavy metal band started back in 1978, not with a bang, or even a whimper, but with dead silence. Def Leppard had been in constant rehearsals for nearly a year. Five working class teenagers from Sheffield, England, they held day jobs while they patiently honed their vision of becoming a latter-day Led Zeppelin. Finally, the day was at hand, to unleash that vision upon the world. A dream, after all, is only a dream, until the light of the spot hits it center stage. For the whopping sum of 10 American dollars, singer Joe Elliot, drummer Rick Allen, bass player Rick Savage and guitarists Steve Clark and Pete Willis made their way to a local school dance, where they planned to take the stage with a leopard's roar.

With an intro tape behind them, the idea was to blast the audience into submission with a stunning power chord. The group was announced. The Leps leaped into their places, Steve Clark in the lead. But nothing happened. Someone had forgotten to switch on his amp!

"Our manager was supposed to take care of that," Steve recalled, "but he didn't. We sure looked stupid. But we got it back."

Get it back they did—in platinum, with interest. Their third album, **Pyromania,** put them over the top



Greg Bowler

GUITARISTS UNCAGED

BY JOHN STIX

JOHN STIX

Ex-Leppard guitarist Pete Willis (left) and Steve Clark during the ON THROUGH THE NIGHT tour (left). *Leppard's frontline since PYROMANIA is left to right, Steve Clark, Joe Elliot and Phil Collen* (bottom).

for keeps. While their first release, an Ep, distributed on their own before they'd gotten a label deal, sold a phenomenal 20,000 copies, five years later **Pyromania** sells 20,000 copies a day. *Photograph* and *Rock of Ages,* from that album, not only soared up the charts, but became instant classics. Though one of the founders of the group, Pete Willis, had to be replaced, a good friend of the band's, Phil Collen, was available to fill his shoes and fill his fills.

GUITAR spoke with guitarists Steve Clark and Phil Collen, as well as the since-departed Pete Willis, on the Def Leppard sound, attitude and experience. We spoke about their beginnings, when the dream was only a dream in the making.

Guitar: Can you remember any musical fantasies you had as a fan?

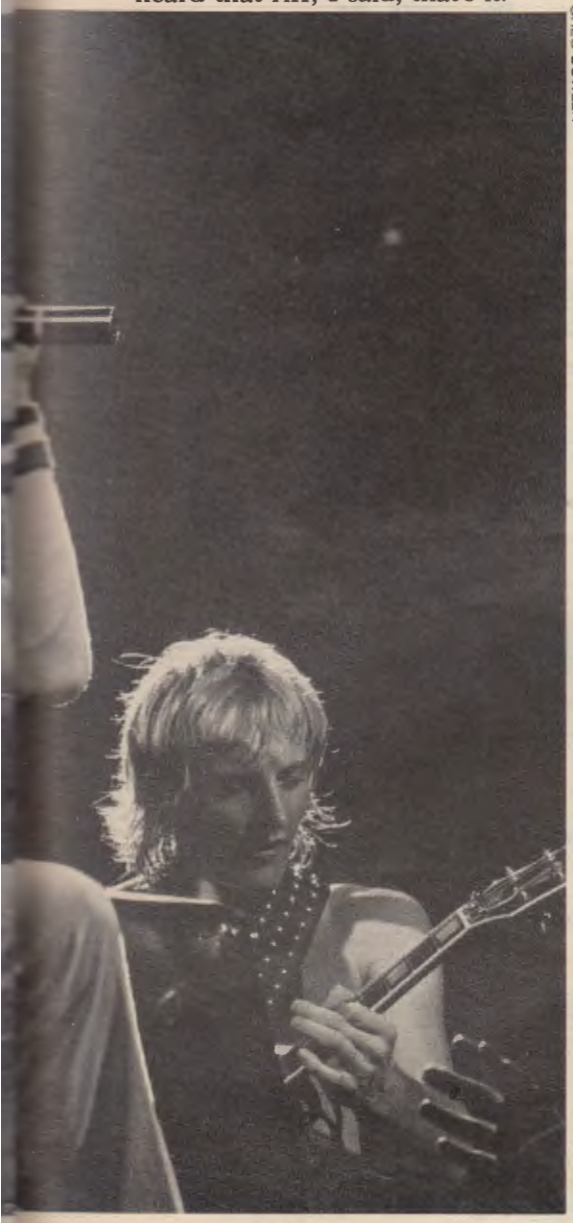
Pete: There's a place in Sheffield, England called the City Hall, where all the bands played. I was about 14 and the first person I got into was Hendrix. In fact, the first record I bought was *Voodoo Child.* In my dream Hendrix was playing at City Hall and I was going along to jam with him. I stood up there and it was great. We were having guitar fights and the crowd loved it.

Steve: My dream came true. When we first started I did some gear humping for a band called Wild Horses. Their guitarist, Brian Robertson, the new guy in Motorhead, was one of my heroes. His roadie gave me five quid for humping. A

year later I ended up jamming with Wild Horses and the guitar roadie who gave me five quid for helping him, ended up working for me! I also remember lying in bed at night, thinking that when I get rich, I'll have a wall full of guitars.

Guitar: Can you remember your first guitar?

Steve: My dad asked me what I wanted for Christmas and I said a guitar. He said he'd buy it for me on the condition that I learn it properly. He made me take classical guitar lessons for a year. But when I heard Jimmy Page on *How Many More Times,* I knew that's what I wanted to do. Before that I knew a few chords but I didn't know what direction I wanted to take. When I heard that riff, I said, that's it.



GREG BOWLER

Phil: I was an only child, so when I said I wanted a guitar, I got one. I couldn't play it, but it was a Gibson SG. Steve and I started playing about the same time. I started because I saw Deep Purple in concert. The **LED ZEPPELIN** album was also great for guitar inspiration. I sat down and listened to loads of Blackmore and Jan Akkerman.

Guitar: Thousands of guitar players get into Zeppelin and play along with records. What's the breakoff point where you knew you were headed beyond the local pubs?

Pete: It was determination. I know a lot of bands that started off with 16-year-old kids who have never touched an instrument before. They say let's get a band together and start doing concerts, because you can get lots of girls and free drinks. It wasn't like that for us. We enjoyed playing together and that's why we practiced for ten months before performing.

STEVE: "You can practice and rehearse as a group forever. The only way you can learn to be a performer is to actually perform."

Steve: You can practice and rehearse as a group forever. The only way you can learn how to do it live is on stage. The only way you can learn to be a performer is to actually perform.

Guitar: How soon after your first gig did you make the **Getcha Rocks Off** Ep?

Pete: About three months.

Steve: We'd never been in a studio and thought we'd like to try it. The idea was to make a thousand records and sell them to our friends at local gigs. When we got into the studio we couldn't believe it would sound like that. We really enjoyed it and learned a lot because we produced ourselves. It turned out to be one of the best things we ever did, because we actually got into the top 50 on the English charts without a record company. It cost us $300 and we sold 20,000 copies. Then all the record companies started making offers. The radio stations started playing it because (lead vocalist) Joe Elliot got in his car and knocked on their doors asking if they would play our record. They said they would if it was good enough. So we were getting played all over the country and kids were going into record shops and asking for Def Leppard. Everybody jumped on the bandwagon. We couldn't wait to get into the studio again to show people what we could really do. But in the end I think some of the tracks on the Ep sounded better than the first album.

Guitar: Was it like being kids in a candy store when you finally had all the backing you needed?

Steve: With each successive record we've spent more time in the studio. That's been intentional. On the first record we had no experience whatsoever. We went in and relied on energy. Without experience we got our ideas off of other records, which is a mistake. On **Pyromania** we spent a hell of a lot of time. It's not just the time we spent, but the maturity that comes with age and playing together over a long period of time. With the first album, **On Through the Night,** we did all the backing tracks in two days. We had it finished in two weeks. We had booked the studio for a month, so the second half of the month we were just playing around. We didn't know when to stop. It was like painting. We got it to its peak and then we thought, we've got more time, so we started throwing more paint on there. We didn't know where to stop. When you're a kid and you see a new effect like a flanger or an octave divider, you don't listen to it for its actual qualities. You use it as a gimmick. You think it sounds great, so you use it on everything until you get bored with it and throw it away.

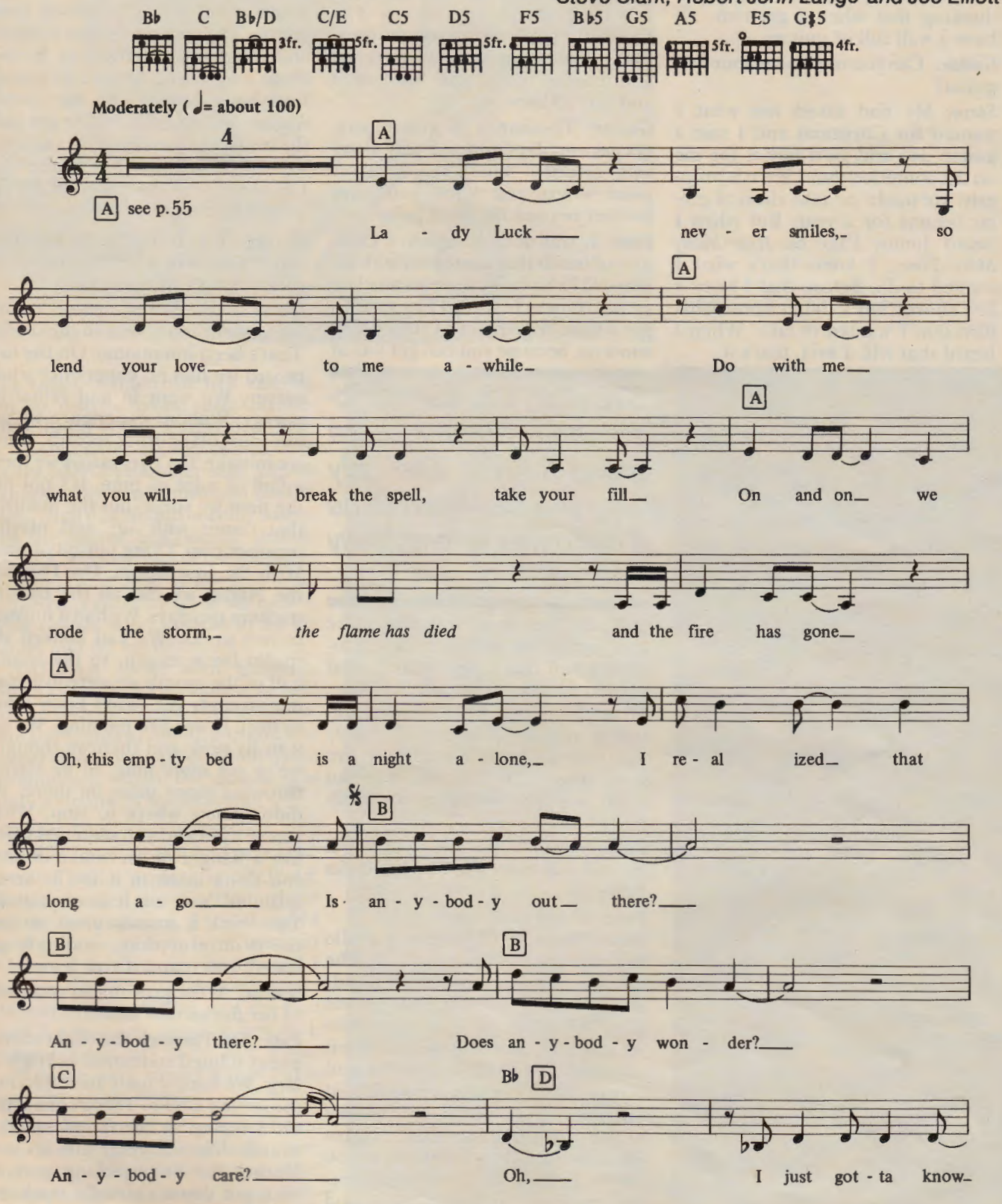
Guitar: What growth can you point to for the second album?

Pete: **On Through the Night** sounds pretty diluted compared to **High 'n' Dry.** We hardly used any effects on the second album. There's one effect on *Bringing on the Heartbreak* that sounds like flanging, but it's not. During the fingerpicking part we each put down a straight track and then another track which was slightly out of tune. *Continued on page 56*

FOOLIN'

As recorded by DEF LEPPARD

Words and Music by
Steve Clark, Robert John Lange and Joe Elliott



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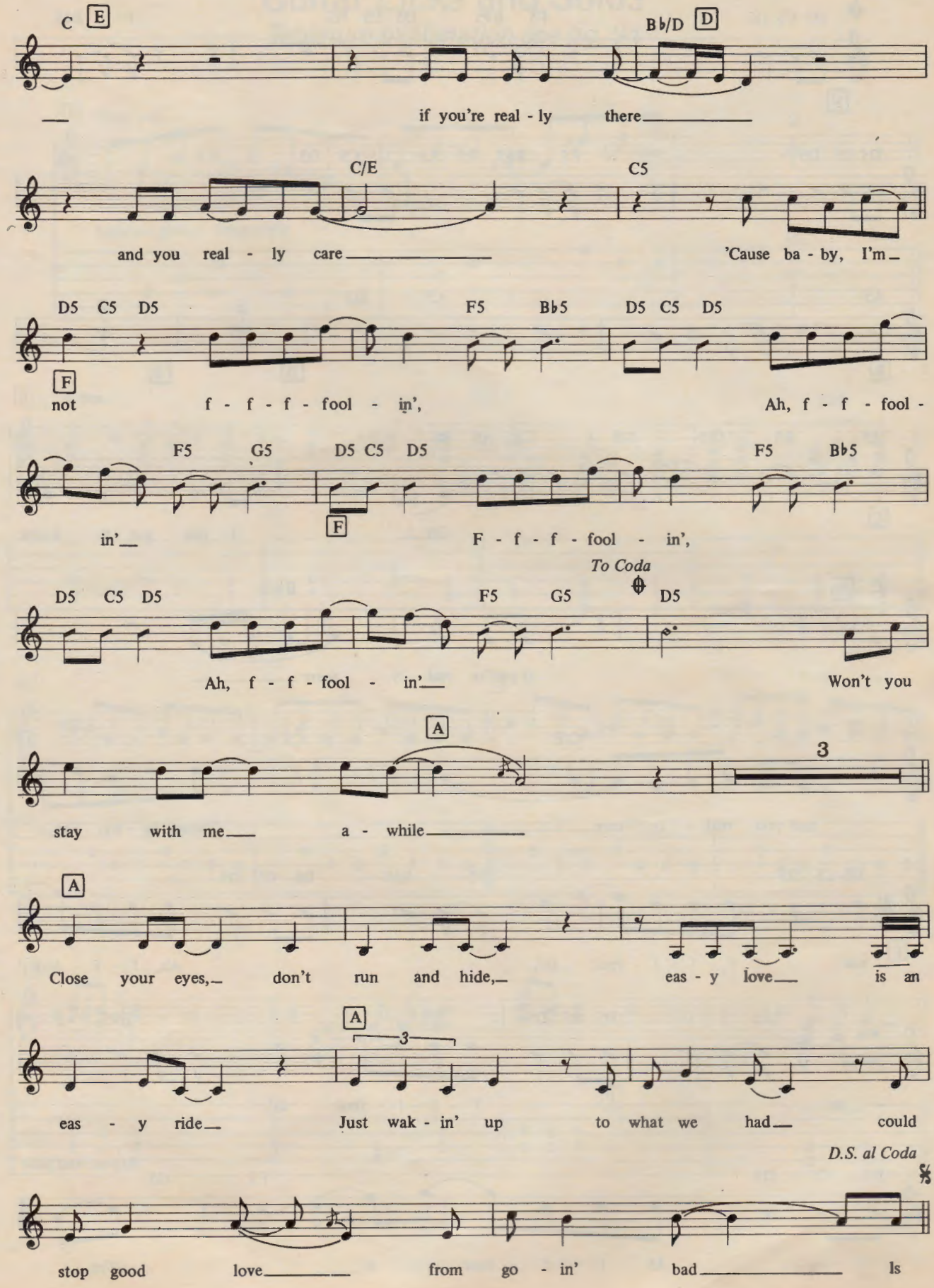
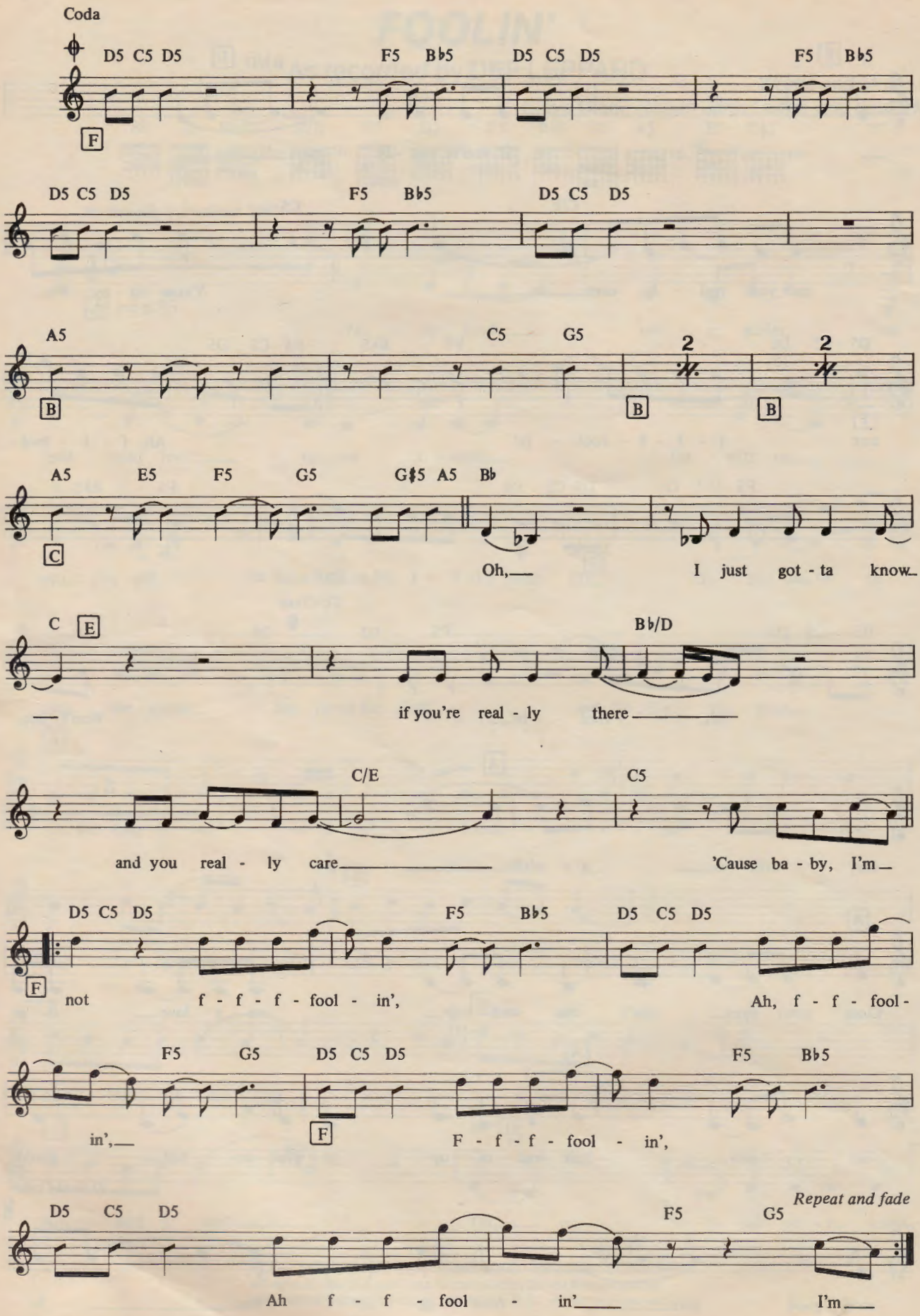
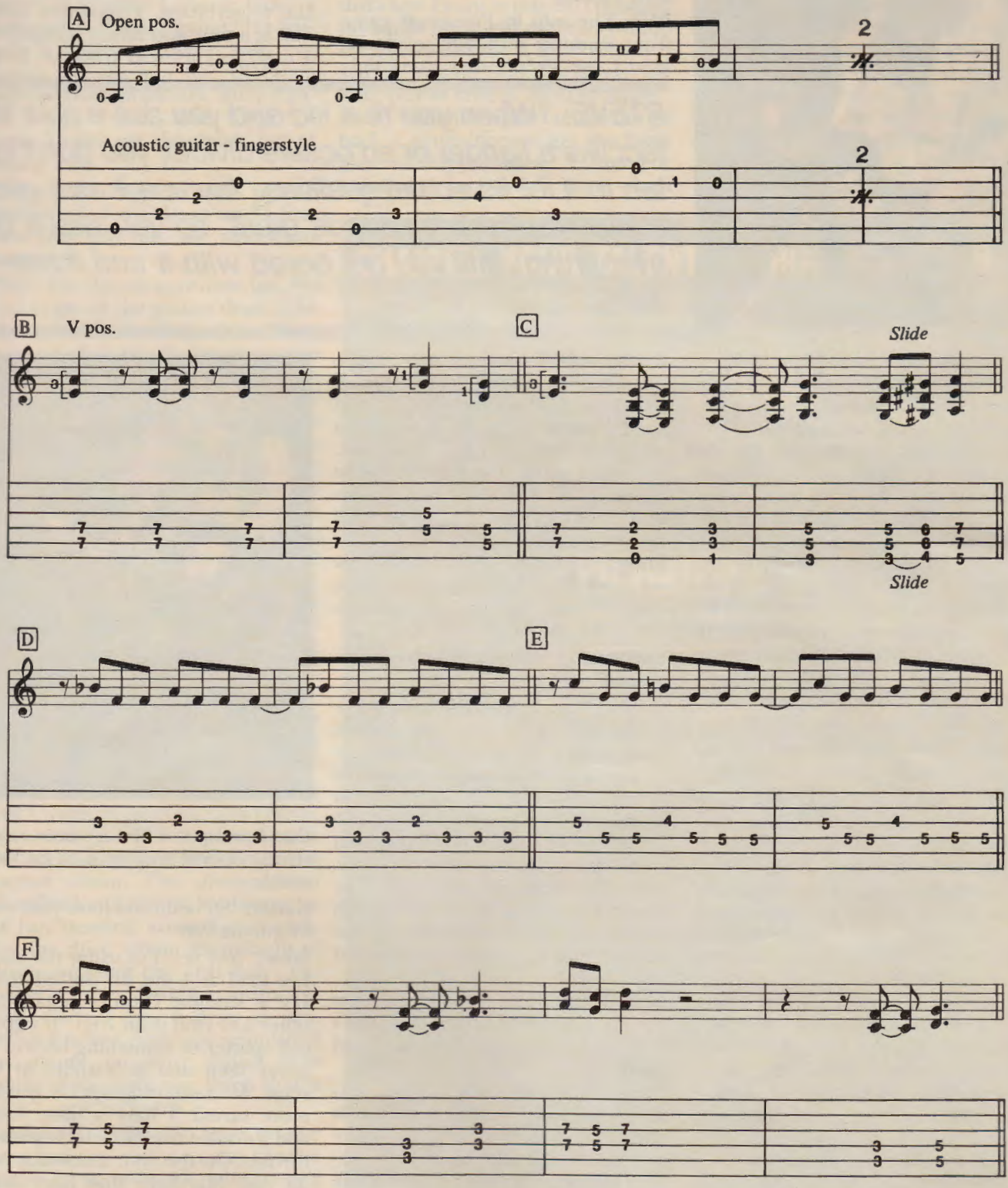

C
E
B♭/D
D
if you're real - ly there
C/E
C5
and you real - ly care
'Cause ba - by, I'm
D5 C5 D5
F5 B♭5
D5 C5 D5
F
not f - f - f - fool - in',
Ah, f - f - fool -
F5 G5
D5 C5 D5
F5 B♭5
in'
F
F - f - f - fool - in',
To Coda
D5 C5 D5
F5 G5
D5
Ah, f - f - fool - in'
Won't you
A
3
stay with me a - while
A
Close your eyes, don't run and hide,
eas - y love is an
A
3
eas - y ride
Just wak - in' up to what we had
could
D.S. al Coda
stop good love from go - in' bad
ls


Coda
D5 C5 D5
F5 B♭5
D5 C5 D5
F5 B♭5
F
D5 C5 D5
F5 B♭5
D5 C5 D5
A5
C5 G5
2
2
B
B
B
A5 E5 F5 G5 G♯5 A5 B♭
C
Oh,
I just got - ta know
C E
B♭/D
if you're real - ly there
C/E
C5
and you real - ly care
'Cause ba - by, I'm
D5 C5 D5
F5 B♭5
D5 C5 D5
F
not f - f - f - fool - in',
Ah, f - f - fool -
F5 G5
D5 C5 D5
F5 B♭5
in',
F
F - f - f - fool - in',
D5 C5 D5
F5 G5
Repeat and fade
Ah f - f - fool - in'
I'm

Guitar Licks and Solos

Tablature explanation see pg. 94



GREG BOWLER

Continued from page 51

Steve: By the second album, when we wrote a riff, we had the actual overdub built into the riff. On **Pyromania** we didn't use 50% of our experiments. We tried maybe five or six different combinations of guitars. Maybe we had two Les Pauls for the bottom, two SG's for the middle and two Telecasters for the top end. Then we mixed them together in different combinations. In the end there were two guitars in the mix, but we found the best combinations of all the guitars that were available.

Guitar: Phil, how did you join up with Leppard?

Phil: I was in a group called Girl before this. Steve and I knew each other because both bands started at about the same time. We just kept in touch. We used to have these silly jams in the clubs. I just came down to the studio to do one solo on **Pyromania,** and it worked so well we just carried on.

Steve: All the backing tracks were finished when Pete left. It was a situation where I was asked to do all of the solos. I didn't feel happy doing that. Def Leppard had a trademark as a two guitar band with two different styles of playing. I asked Phil to come down and do a couple of solos. He worked out so well, we asked him to join. We split the solos 50/50 on **Pyromania.** He's the speed merchant. My favorites by Phil on **Pyromania** are *Foolin'* and *Stage Fright.* He also does the solos on *Photograph, Rock Rock,* and *Rock of Ages.* I take the others and we both do solos on *Billy's Got a Gun.*

Guitar: How do you get set to record a solo?

Phil: The solo in *Photograph* came from working with our producer, Mutt Lang. Before that, every time I took a solo, I ripped right away. I've learned you've got to treat it like a vocal, like a melody. On that song I particularly felt it needed a melody rather than just vibing out. I thought about how I could add to the song, because the solo is important. If it's got nothing to do with the song, forget it.

Steve: One good thing about how we work together is that there is no competition. We can tell immediately who the solo is best suited to.

Guitar: Do you guys practice together?

Steve: What I tend to do is experiment with harmony and chords, rather than sitting down and practicing a lead break. I work out chords where Phil can play totally different chords at the same time and it will sound great together. That's what we've been concentrating on lately. After **Pyromania** we started to write songs which may be on the fourth album. We took straight chords and added weird harmonies that sounded good together.

Phil: The power chords sound great but it's been done before. For us it's now a matter of making it sound more orchestrated.

Steve: *Photograph* was a good example of using harmony chords in the beginning of a song. So many people ask me how to play the beginning because they think it's one guitar. If you listen closely, it's two guitars playing different inversions of an E.

Phil: We dropped a few notes here and there. There's also a nice build up to that song. There's one, then two guitars in the intro, then drums, then bass and then a bridge section with guitar and synth over the top harmonies. I did one note all over the fingerboard. I recorded them one at a time and mixed it together. I used six different tracks to make that harmony. Then it's into a real strong chorus with tons of backing vocals.

STEVE: "When you're a kid and you see a new effect like a flanger or an octave divider, you don't listen to it for its actual qualities. You use it as a gimmick. You think it sounds great, so you use it on everything until you get bored with it and throw it away."

GREG BOWLER

Guitar: Steve do you have your wall of guitars yet?

Steve: Not yet. I'm using the same Les Paul as I did on the '81 tour. It's a straight Gibson guitar. My other Les Paul is an XR1. It's got a coil splitter or something on it. I've never seen one in a shop, or on stage. My taste in guitars is getting more varied. I have a baby Ames and a double-neck which they made for me. On this tour I'm using two 50 watt Marshalls that have been converted to 100 watts, and two straight 100 watt Marshalls. One of the 50's is driving two cabinets in the backline. One is driving a 4 × 12"

at the side of the stage, which I use for feedback and sustain solos. I have three effects, a Boss Chorus and Delay, and a Morley Preamp Booster.

Phil: My amp setup is the same as Steve's. But while I was in Japan I designed an Ibanez guitar. It's basically a Destroyer model with two Ibanez pickups and one DiMarzio Super Distortion pickup, and a Kahler Tremelo arm. The Kahler is great, I can't get the guitar out of tune if I try.

Guitar: On **High 'n' Dry** you recorded all of the drum tracks first. Was that also the case with **Pyromania**?

Phil: The drums were done last. We had to get all the guitars dead tight.

Steve: We did it with the Linn Drum because when you go into the studio you aren't exactly sure of the arrangements. If you want to make any changes and the cymbal crashes are already down it gets hard. Once the drums are down you really can't change the arrangements. So we thought, let's get the songs down as we want them, play to a Linn Drum, and let Rick play afterwards to the tape. He can listen to the track over a period of months and learn how he wants to play it. That way he can also put down his best performance, rather than play it simple in case we wanted to make any changes.

Guitar: Steve,what would you point to as the highlights from each of the three albums?

Steve: On the first album, I like *It Don't Matter* because we didn't throw that much in. It was pretty much the way we play it live. From the second album I've always liked *Heartbreak* and *Switch.* We have a lot of fun messing around on *Switch.* For the third album it's difficult to single anything out. But *Billy's Got a Gun* is a good band performance.

Phil: *Rock of Ages* is a lot of fun. *Billy* is fun live. After you've finished an album you don't realize what you've done until you listen to it a long time afterwards.

Guitar: How did you guys resolve your early aspiration to play like the guitar greats with only a beginner's technique?

Phil: I couldn't understand a lot of Blackmore's and Akkerman's scales. So I went to other people's stuff, like Clapton's, which was easier straight away. It's important to listen to more than just one player. Listen to everything. I hear millions of kids who sound just like Eddie Van Halen. When I heard Al DiMeola, I thought that's how I want to play. So I changed my whole technique and everything. He influenced me a lot. Recently I started getting into jazz great Joe Pass, just to take in another angle.

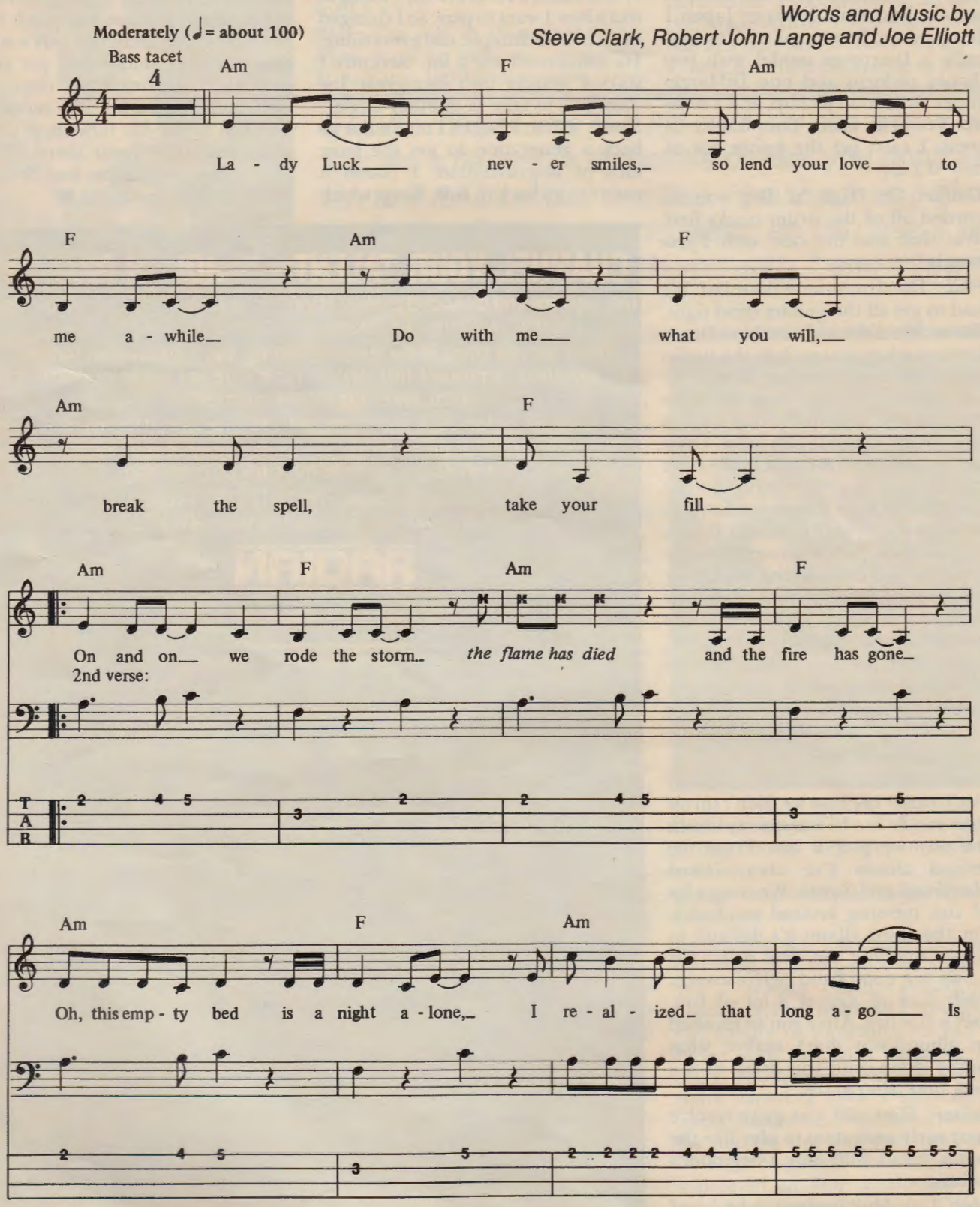
Steve: When I began I tended to go back a generation to get the basic idea of improvisation. I found it easier to go back to B.B. King, which is exactly what Jimmy Page and Eric Clapton did. B.B. was playing the basic scale. From there you can add the further out notes that Beck and Page were putting in. To copy something directly from a guitar hero of the moment will get you stuck in a rut where you play this guy's solos note for note and never get your own style. Rather than copy the fashionable hero of the moment, find out where his influences come from and start from there. Then put in your own ideas and bring it up to today's standards.■

Bass Lines for

FOOLIN'

As recorded by DEF LEPPARD

Words and Music by
Steve Clark, Robert John Lange and Joe Elliott



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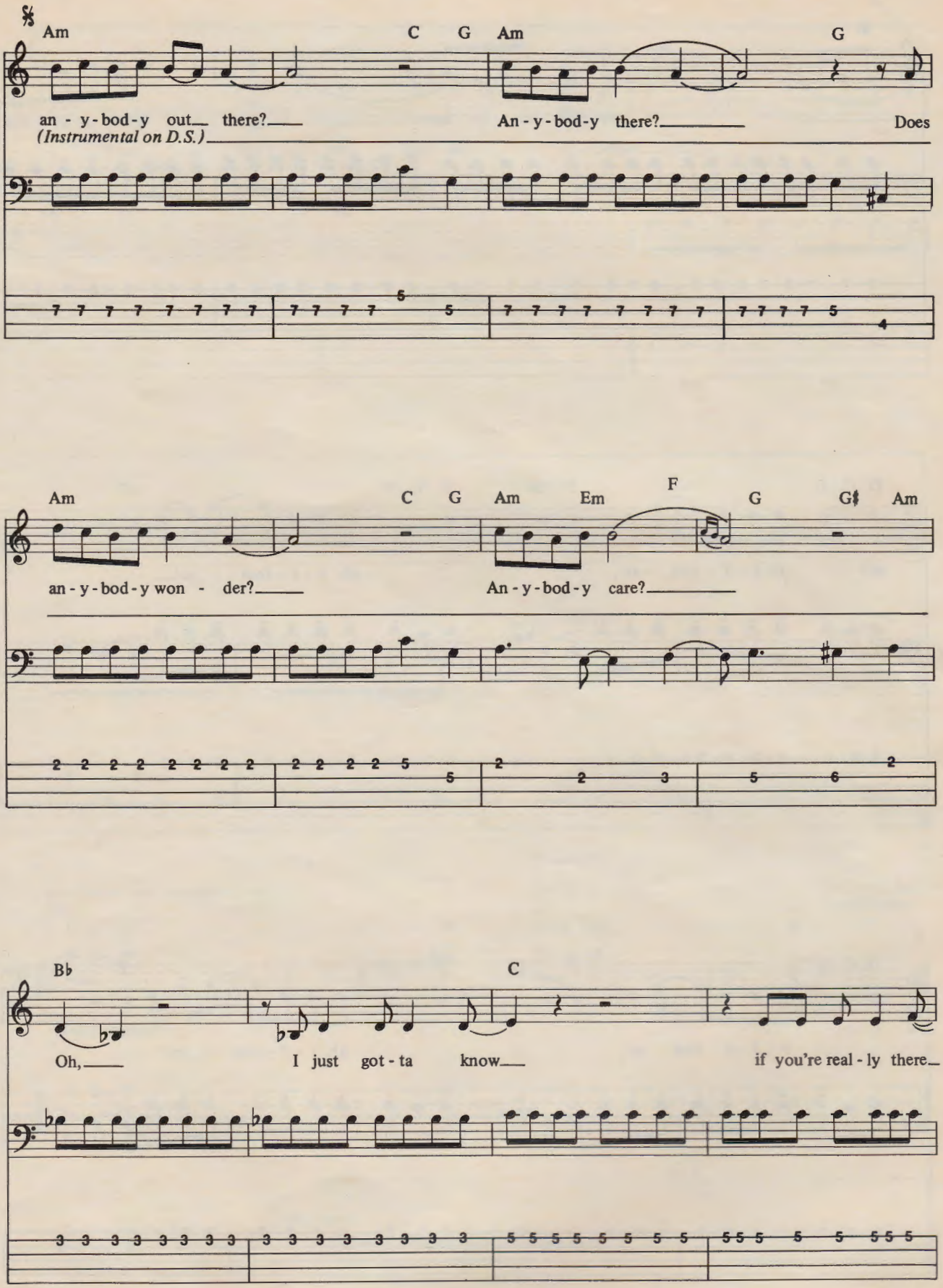
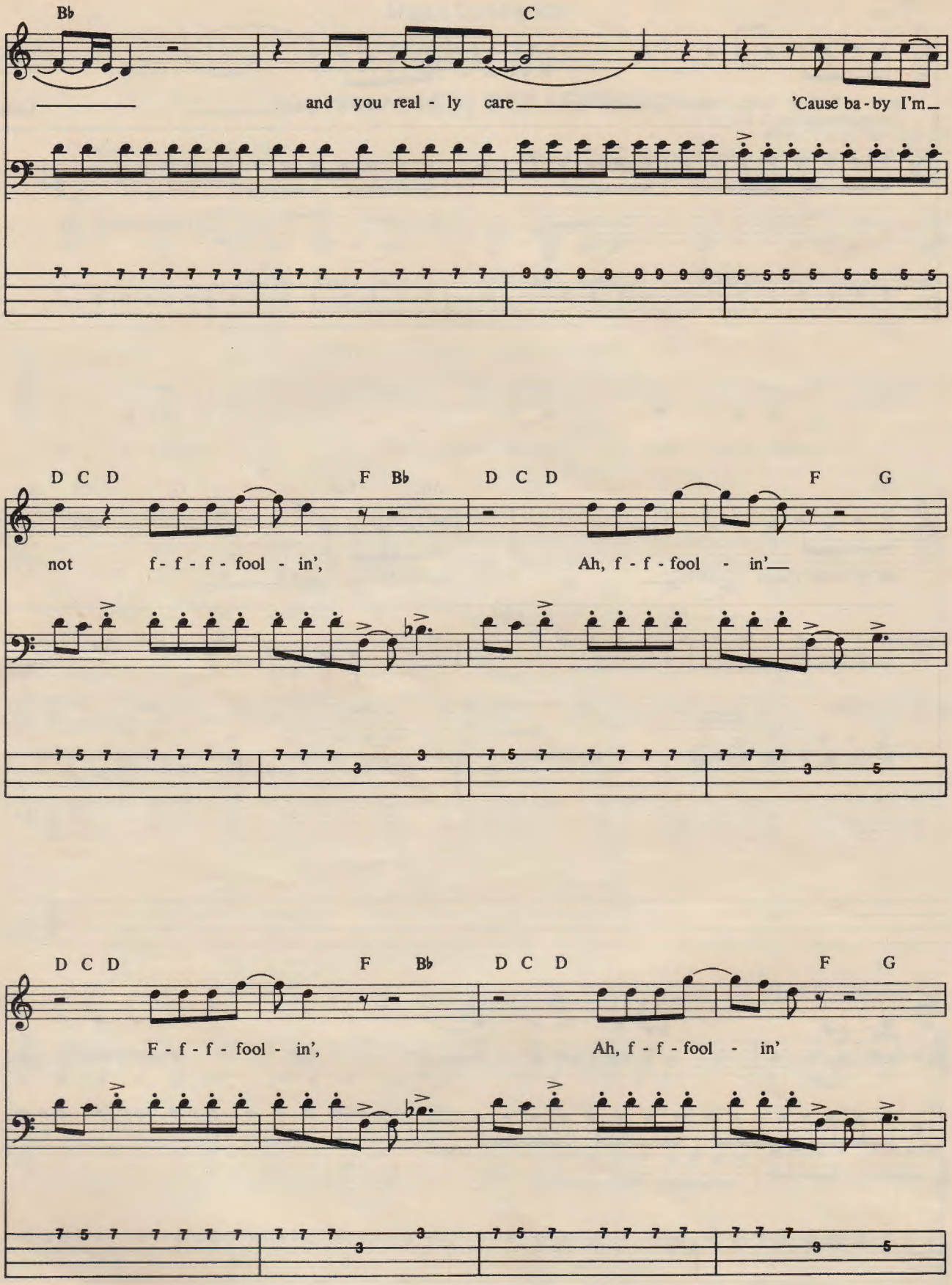
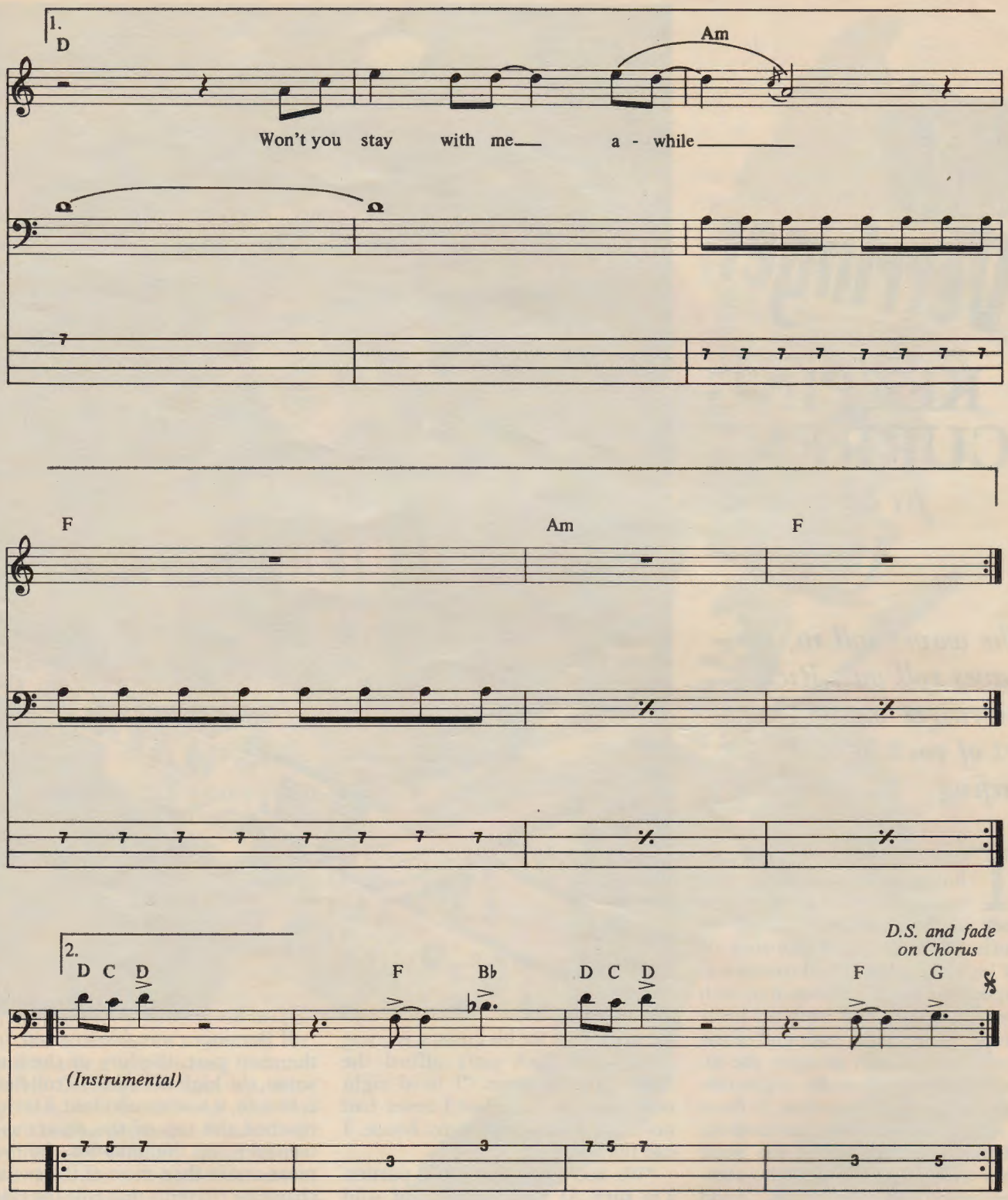

Am C G Am G
an - y - bod - y out there? An - y - bod - y there? Does
(Instrumental on D.S.)
Am C G Am Em F G G♯ Am
an - y - bod - y won - der? An - y - bod - y care?
B♭ C
Oh, I just got - ta know if you're real - ly there


B♭
C
and you real - ly care
'Cause ba - by I'm
D C D
F B♭
D C D
F G
not f - f - f - fool - in',
Ah, f - f - fool - in'
D C D
F B♭
D C D
F G
F - f - f - fool - in',
Ah, f - f - fool - in'



2nd verse:

Close your eyes, don't run and hide
easy love's no easy ride
Just wakin' up to what we had
Could stop good love from goin' bad

Rick Derringer

KEEPING CURRENT

By Bruce Pollock

EBET ROBERTS

The waves roll in, the waves roll out; Rick Derringer masters the art of rock 'n' roll surfing.

THERE WERE ALWAYS limos parked on West 13th Street. When I lived on the block in the mid-70s I wondered which reigning movie hot-shot or TV biggie or rock 'n' roll tycoon was responsible for the presence of such awesome boats. And from my lowly vantage point at the poor end of the street, I could only imagine the incessant, riotous Show-Biz orgies taking place in the brownstone in front of which they were so often moored.

Later I found out it was none other than Alice Cooper who commandeered all the limos. Todd Rundgren's girlfriend, Bebe Buell, lived on the block, too. So did Rick Derringer.

"I could never figure out why there were so many limos, either," Rick told me. Unlike Alice and Bebe and me, Rick still lives on the block, although his marvelous brownstone apartment, in which he's got an entire room just for his guitars, is going condo and Rick can't afford the 300Gs asking price. "I lived right next door to Alice, but I never had no limos pulling up at my house, I can tell you that.

"We had a couple of wild parties. I'm sure Al had a couple of wild parties. I've kind of gotten out of the wild party stage. Those wild parties—the next thing you know your house has less furniture in it, you have less clothes than you did the night before. I've even had guitars come up missing because somebody walked out with them. I have private parties now."

If Derringer was able to avoid, for the most part, the lure of the limo scene, the high life rock 'n' roll flesh is heir to, it was no accident. Having reached the top of the charts as a teenager, in the mid-60s, he was more aware than most of the swiftly changing currents that rule the tides of rock 'n' roll fortune. Wherefore, for instance, Alice Cooper? Even Bebe and Todd are no longer an item. But Rick's original hit, *Hang on, Sloopy,* as recorded by his group, the McCoys, in 1965, is one of rock's enduring classics, as is Derringer's 1970 composition, *Rock and Roll Hoochie Koo.* On the backs of those two

giants Rick Derringer has stood tall for nearly twenty years.

"People always want to know, 'How come people come and go but you're still doing something in this business?' And I think if there's a reason I could figure out, it would be that it became so very clear to me the minute I had a hit record that nothing was different. Nothing changed at all, not even a little bit. I was lucky. I had gotten a lucky break at an early age, and I knew if I could do anything for myself it wouldn't be to disrespect this lucky gift that had been bestowed upon me. The picture I had immediately was Hold on, now hold on; how do you stay here? For some reason I was level-headed and conservative. It was my Midwestern upbringing. I wasn't so young that it blew me away. I was just old enough to hold on. And that's been my job ever since, to try to hold on."

Not known for his excessive modesty, Derringer is surely understating his case here. If previous stalwarts of rock 'n' roll have bitten the dust, his fellow McCoys included, Rick's survival is no mere example of lifeboat clinging. His is a supple talent and an adaptable ear, enabling him to move, when the Top 40 stopped dialing his lucky number, downstairs to its low-rent neighbor, the blues. After procuring for the McCoys a gig backing Johnny Winter, Derringer wound up writing *Rock and Roll Hoochie Koo* for him. Then he produced *Frankenstein* for Johnny's brother, Edgar, a record that was a monster in more ways than one.

"That almost didn't make it on the album," Rick recalls, "because the record company thought it didn't have any commercial possibilities. The single was supposed to be *Round and Round.* They tried that one several times and it never worked as a single. Invariably, the one the record company hears as the single is really

not the single. The one you least likely expect to be the single has more of a shot to make it."

Which, to Rick, partly explains the historic stature now accorded *Rock and Roll Hoochie Koo.* "I worked on it just as hard as I work every time I write a song," he reflects. "That's the weird part. Why is that song considered better, or more well-liked, than all the others I write? I really don't know. I might have written 50 songs since then that I liked more; they might be better songs. But *Rock and Roll Hoochie Koo* went straight to Johnny. Johnny was in a formative period in his career. It went straight on the road. The audiences were in a formative period in their lives at that time. It became kind of legendary before it was on record. Then on record it became more legendary. Then when I finally did it as a solo artist it was kind of already created. It has a lot to do with timing and logistics. Maybe those other songs are better, but they don't have all the same ingredients. The song itself is only one factor in its ultimate success. It's also: How does that song get to people? What time period is it? What's going on in the world? How good is the production? What label is it on? What are people's brains like at this period in time?"

As a writer and an artist, surfing out a living on such fickle waves, Derringer is foremost an observer. Witnessing the tidal heights of the Winter brothers was an education in itself. "The Winter boys had always been stars, because they're albinos. Even when they were little all the kids in the neighborhood knew them. They had notoriety. They were stars right away. What made Johnny and Edgar so cool was that they'd established characters for themselves and that's what people picked up on. That's what Rolling Stone wrote about when they did that article that made Steve Paul want to go to Texas to find Johnny. Somebody picked up on the fact that here's this albino guy, he's cross-eyed, you see red when you look at him. And he's the greatest blues guitar player ever. I think they both had to grow up with that. They were crazy characters before they made it; they're crazy characters now that they're not so hot."

STEVE JOESTER

A Midwestern Zehringer by birth, of no commanding pigment or height, Rick has used his gifts, whether innate or lucky, to the fullest. He's had bands of his own, and jammed with the greats. In the rock recording studio he's known as a high-priced session player. He's designed his own B. C. Rich Stealth guitar, written his own book of guitar Secrets. As a producer he floats with ease from the blues to Weird Al Yankovich and parodies of heavy metal. He takes on a project for Lorna Luft, kid sister of Liza Minnelli, one uptown morning, then journies to Bearsville to produce Bebe Buell of an atonal overnight. If he's managed to buck the tides so often and so well, it's because he's mastered the craft of staying current.

"The McCoys started producing our own records about 1968," says Derringer. "But I'm just starting to feel in control of it now. I always assumed I was good—I've got gold records and stuff on the wall—but now, for the first time, I'm really controlling the situation. One of the hazards of being a producer is losing your objectivity when you get in the middle of a project. What I've learned to do is to maintain that objectivity even when I'm involved in the work process. You learn to somehow hoist yourself up above the whole situation and put things in proper perspective.

"I think if somebody's been through four or five producers in their career and then I come into the picture," Derringer asserts, "they'd feel like I was a dream come true. Most producers seem to make the work process four times as hard as it should be. The thing I bring to a project is the ability to see what should be done and get it out of the artist without them knowing they're working. Music is supposed to be pleasant; it's not supposed to be hard work. Hard work is when you practice. When it comes time to record and make music, that's supposed to be fun, and if you, as a producer,

can't let it be fun and still get your results, you're probably making a record that sounds like work."

As a studio player Rick aims just as high. Listen to his licks on albums by Steely Dan, Meatloaf, Bonnie Tyler and Air Supply. "When I work for someone on a session I like to charge a lot of money, because that makes me feel like I owe them a lot in return, and that keeps me on my toes. I always try to give them something new. You can't keep giving them the same stuff over and over but you have to keeping giving them the same level of involvement.

"When they pay you to do a job, it's not just work. They don't want you to give them a solo that worked on the last record. They want you to go back where that solo came from and bring something else out of there."

"It's kind of a weird position. If you get successful based on something you've played, or a certain style, and you get a lot of projects and you keep giving the people what they want, you suffer the possibility of becoming so tired of your own music it becomes bad, or you become so obvious in the marketplace that people don't want you anymore. So the challenge is knowing why you're there and understanding that you have to be just as creative as you were when you started.

"It's like when you listen to old interviews and they go, 'Why did Judy Garland suffer? Why did Marilyn Monroe suffer?' And the answer is always, 'Because they wanted so much of me!' But what does that mean? You don't understand what they're saying. But after a while you begin to realize it means just what they said. They want your real essence every time. When they pay you to do a job, it's not just work. They want you. They don't just want you to give them a solo that worked on the last record. They want you to go back where that solo came from and bring something else out of there."

On his own recorded output of late, Derringer isn't nearly so demanding. "And that's one of the problems," he says. "You never have those people to answer to. Mostly I've been producing other artists because I wanted to get away from my own band, my own career, my own music for a bit. Now I'm starting to get a whole new, very clear picture of how I'd like to be viable again. In the last few years I've been in this heavy rock thing, but I don't want to play that kind of music anymore. So I've been trying to figure out if there's a musical area I'm missing. I go through my albums and there's a sound in my head that is not there. It isn't on any of my albums. So now I think I've found what I've been searching for, and I'm going to go and play that music with a band."

Before he gets the chance, however, Derringer has some obligations to fulfill. He soon departs for Los Angeles to produce the Shakin' Pyramids. His own album, **Good Dirty Fun,** previously released in Japan, has recently found American distribution through Passport Records. Then there's the aborted **DNA** project, the band he formed with drummer Carmine Appice, with whom he made **Party Tested,** on Boardwalk Records, earlier this year.

"Just last week we found out there will *be* no more Boardwalk Records," Derringer says. He laughs. He's used to rolling with the waves. "Carmine and I were planning a tour, but we had to postpone it. Right now I'd have to say our album is kind of non-existent."

Once out on the road, Derringer loves to check the terrain for new talent, especially guitarists. "The guy wouldn't have to play fantastically to impress me. Keith Richards is one of my all-time favorites, not only because of his playing, but because of his presence, his character. So a new player could impress me by his persona. Most of the time it's his music, pure and simple. Then what you listen for is how close is a young guitarist to having the ingredient you can't have without time, and that's roots. In other words, a kid like Eddie Van Halen can practice for six years and look very flashy and be very technically hot, but then the thing you listen for is, Does he have real roots? Is this music based somewhere? Does he have soul? Is there feeling coming through or is it all flash? If you find not only flash, but the inkling of soul or roots, individuality, honesty, integrity; if those things are there, even just a little bit, then you know the person will grow, because basically all they need is time.

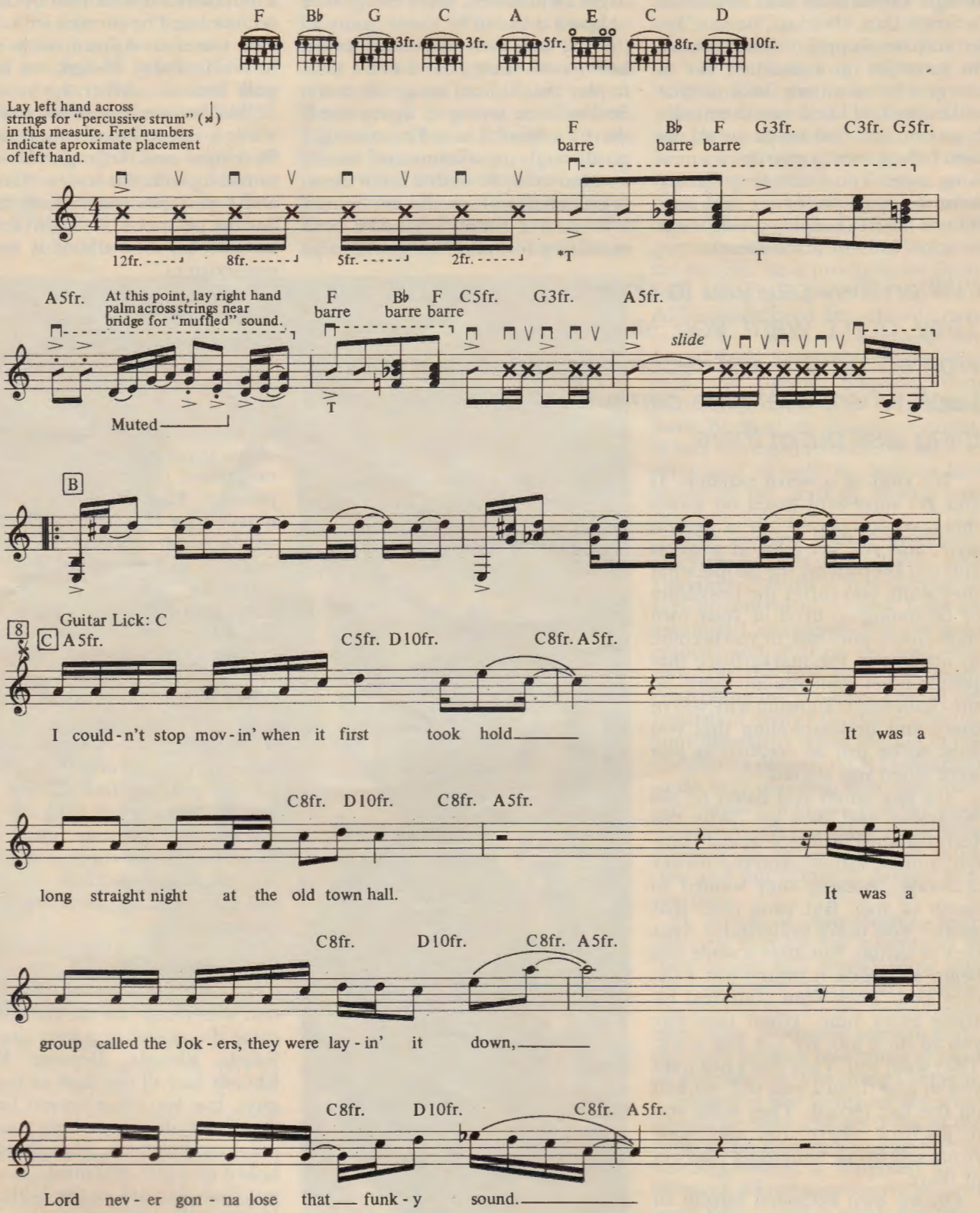
"I'm always looking for that. I love hearing a new guy who blows you away. But very few of them have that soul thing. To me the kid who came the closest in a long time was Randy Rhoads. Because Randy Rhoads had all the flash of the new guys, but for some reason he had that thing, that ingredient you can't put your finger on. Something that linked him with real music. It wasn't just flash. He did all the Eddie Van Halen stuff, but somehow it had a real soulfulness to it. That's what you look for. Music is the transmission of feelings from one human

Continued on page 72

ROCK AND ROLL HOOCHIE KOO

As recorded by RICK DERRINGER

Words and Music by
Rick Derringer



*T = Strum treble strings

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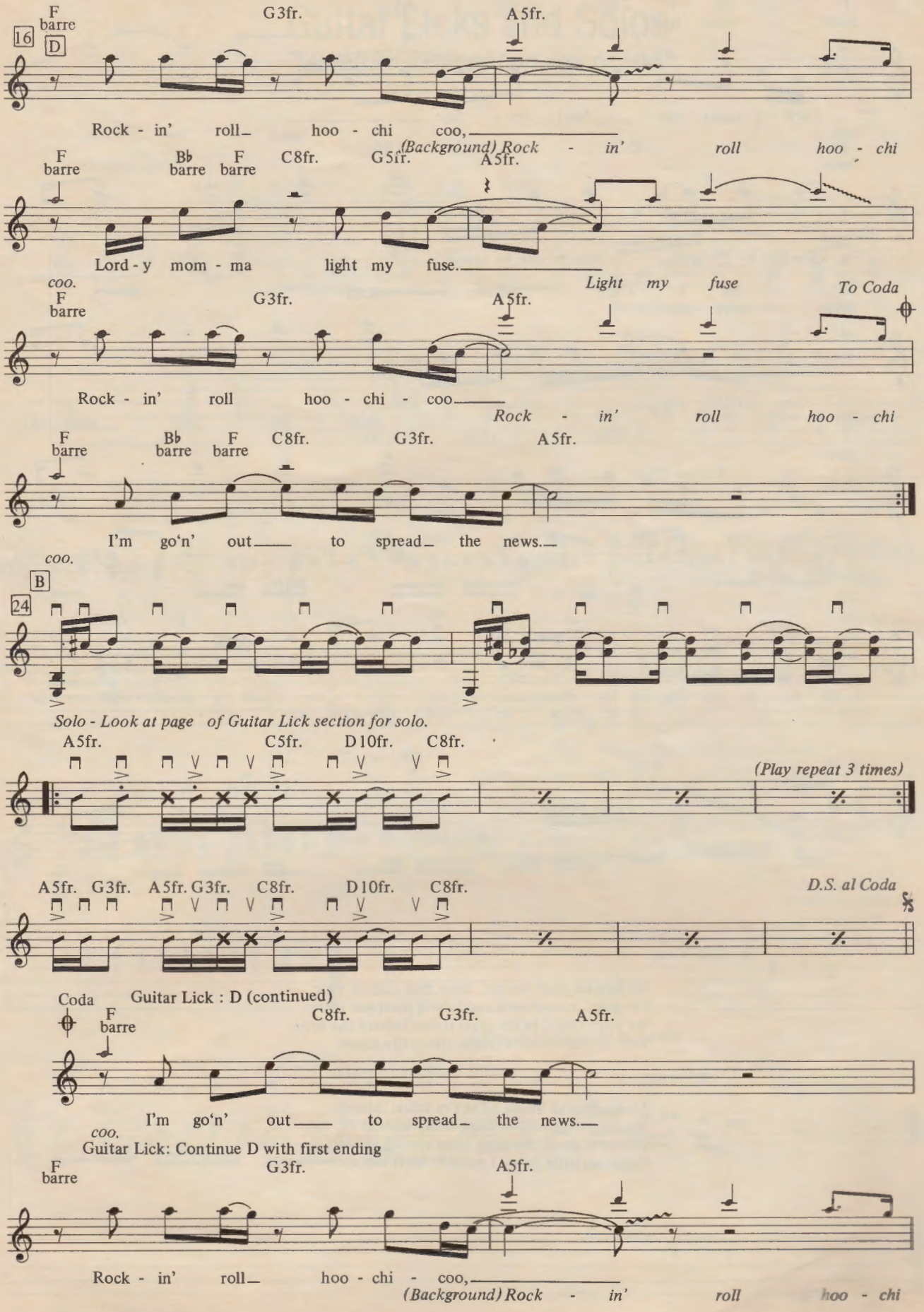
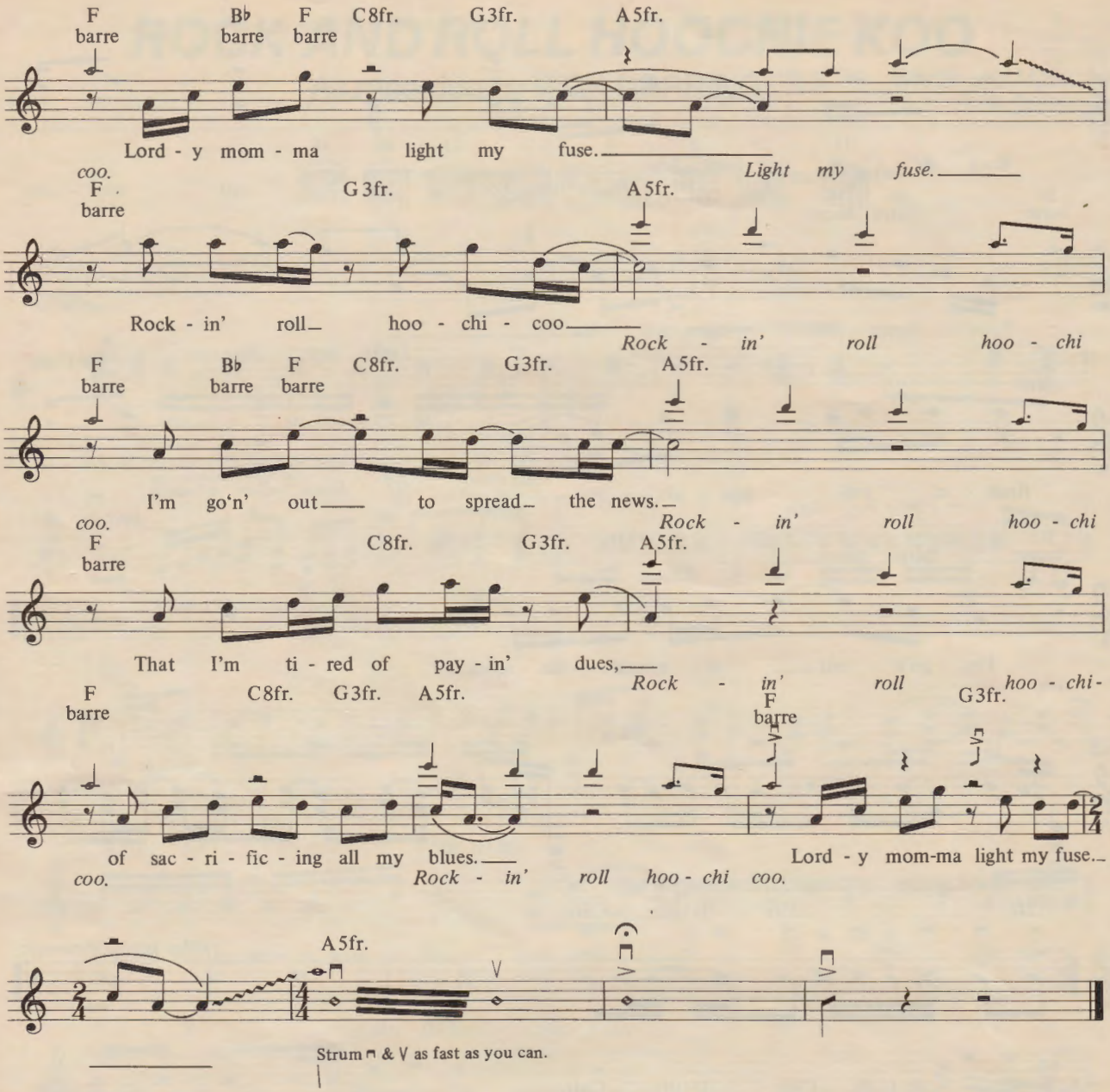

16
D
F barre
G3fr.
A5fr.
Rock - in' roll hoo - chi coo,
(Background) Rock - in' roll hoo - chi
F barre
B♭ barre
F barre
C8fr.
G5fr.
A5fr.
Lord - y mom - ma light my fuse.
coo.
Light my fuse
To Coda
F barre
G3fr.
A5fr.
Rock - in' roll hoo - chi - coo
Rock - in' roll hoo - chi
F barre
B♭ barre
F barre
C8fr.
G3fr.
A5fr.
I'm go'n' out to spread the news.
coo.
B
24
Solo - Look at page of Guitar Lick section for solo.
A5fr.
C5fr.
D10fr.
C8fr.
(Play repeat 3 times)
A5fr. G3fr. A5fr. G3fr. C8fr. D10fr. C8fr.
D.S. al Coda
Coda
Guitar Lick : D (continued)
F barre
C8fr.
G3fr.
A5fr.
I'm go'n' out to spread the news.
coo.
Guitar Lick: Continue D with first ending
F barre
G3fr.
A5fr.
Rock - in' roll hoo - chi - coo,
(Background) Rock - in' roll hoo - chi



2nd Verse:

Mo'squitas start buzzin' 'bout this time of year
I'm goin' 'round back, said she'd meet me there
We were rollin' in the grass it was behind the barn.
Well my ears started ringin' like a fire alarm.

3rd Verse:

I hope you all know what I'm talkin' about
Way she wiggles that thing really knocks me out.
Gettin' high all the time hope you all are too.
Come on little pussy I want to do it to you.

Guitar Licks and Solos

Tablature explanation see pg. 94

Guitar Lick: A

F barre, B♭ barre, F barre, G3fr., C3fr., G3fr., A5fr.

*T

Muted

F barre, B♭ barre, F barre, C8fr., G3fr., A5fr.

slide

T

Guitar Lick: B

E

Note: 2nd Guitar octave lower

Guitar Lick : C

A5fr., C8fr., D10fr., C8fr., A5fr.

shake

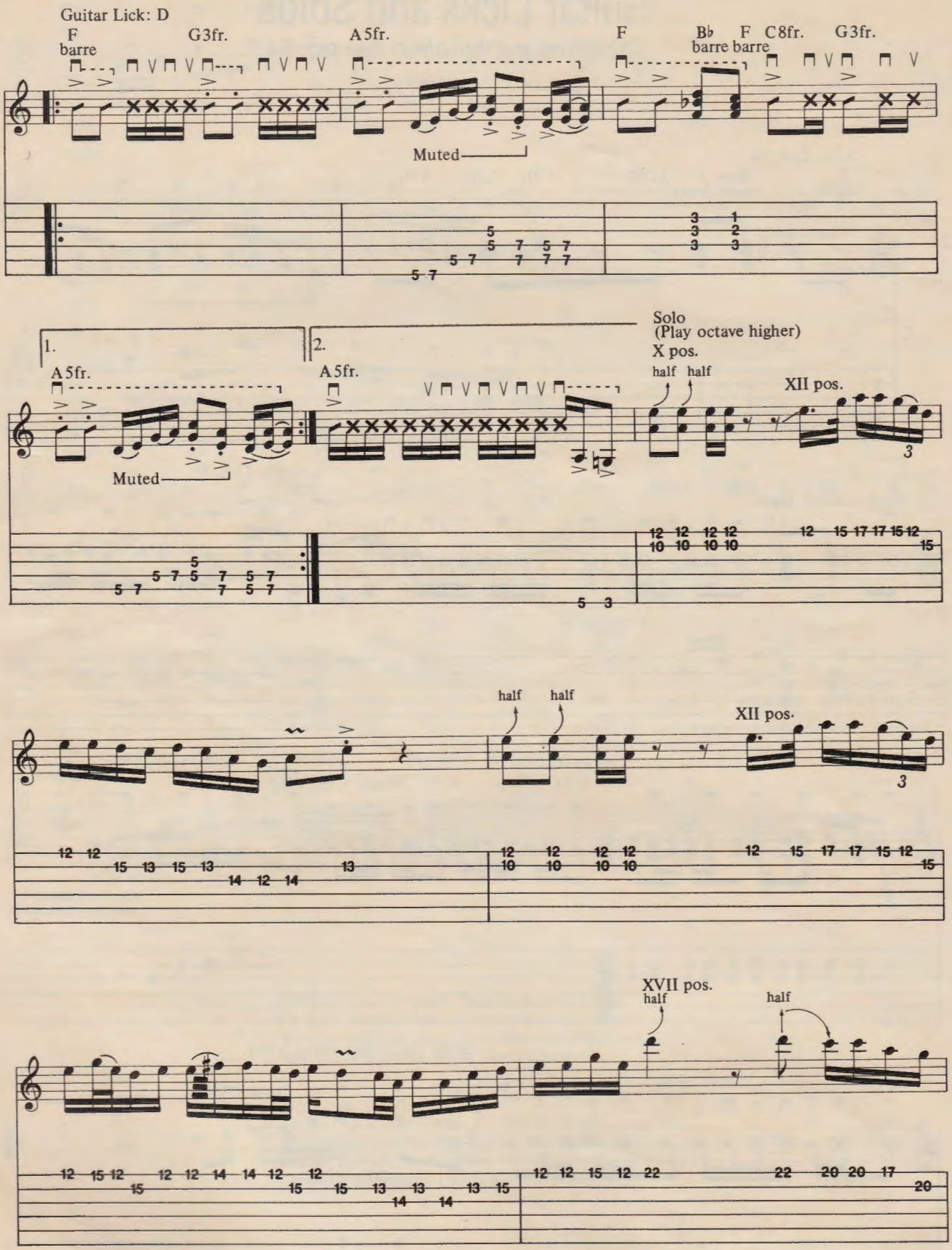
Come off chord position at this point

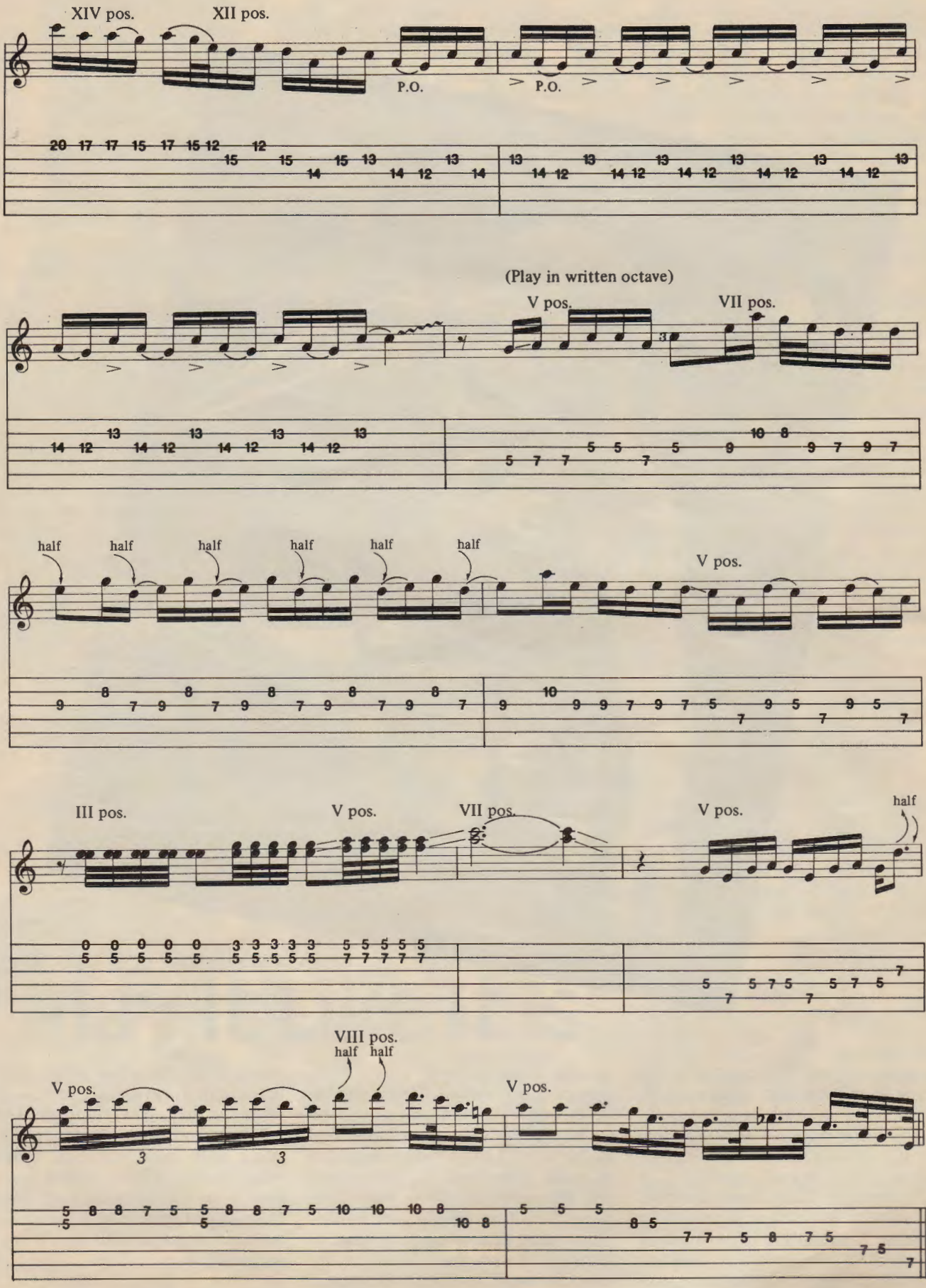
Note: 2nd Guitar octave lower

A5fr., C8fr., D10fr., C8fr., A5fr.

shake

*T = Strum treble strings


Guitar Lick: D
F barre
G3fr.
A5fr.
F
B♭ barre
F barre
C8fr.
G3fr.
Muted
1.
2.
A5fr.
A5fr.
Muted
Solo
(Play octave higher)
X pos.
half
half
XII pos.
half
half
XII pos.
XVII pos.
half
half


XIV pos.
XII pos.
P.O.
P.O.
(Play in written octave)
V pos.
VII pos.
half
half
half
half
half
half
V pos.
III pos.
V pos.
VII pos.
V pos.
half
VIII pos.
half half
V pos.
V pos.

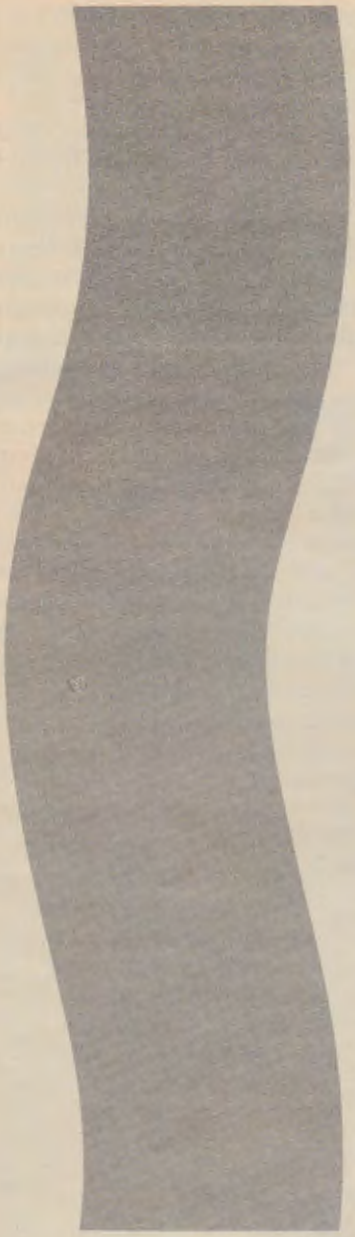
EBET ROBERTS

Continued from page 65

being to another. If you get a feeling of me from my music, it has worked. If it's just a guy clutching out notes on a typewriter, it can be very flashy, but if it doesn't transmit some emotion to you, it doesn't work."

On the other hand, Derringer does not seem to fear we are approaching a Brave New World of technology in which a generation of synsonic musicians spew out technically proficient, computerized riffs. Technology is our friend, Derringer believes, and soul is not programmable.

"Music only gets better because of it," he says. "I like what's happening in music nowadays. It's getting easier. It's more accessible with computer drum machines and synthesizers that enable you to just go 'Strings. Horns. Percussion' on the same keyboard and stuff like that. I mean, I've read where some people are worried, saying, 'It means anybody can do it. Next thing you know you just punch a button and you don't even need to know how to read music.' Where is that bad? I find it unbelievably exciting. Music is supposed to be fun. It's supposed to communicate. Who says it has to be hard?" ■



Ray Donato is the music editor of ***GUITAR*** *Magazine.*

Rock and Roll Hoochie Koo

"Play It Like It Is"

Ray Donato

Rock and Roll Hoochie Koo is a tune with a hard driving guitar. Each riff hits like a shotgun loaded with percussion, rhythm and energy. Although there is no doubt that the rest of the band is adding plenty to help create this energetic rocker, all the basic elements needed to fire this tune originate in the guitar licks. Unlike many songs where the arranger must pull together the effects of all the instruments in order to recreate the full sound, *Rock and Roll Hoochie Koo* is one where I could focus, almost solely, on the guitar to reproduce the right mood.

In looking at the arrangement to this song, you will see that the "Percussive" strum (x') is very prominent throughout. In analyzing the various sections of this tune, I hope to show you how and why these "P" strums are used.

They take on three main functions in this tune. First, they are used to suggest a particular sound; in this case it is a drum lick in the intro. Secondly, they appear in the guitar part on the recording, and are therefore written directly into the arrangement. In the third usage of these "P" strums, they simulate the general or overall mood of the song. They are used as a synthesis of all the instruments to recreate the energetic flow. Let's take a closer look at each of these three functions.

In the first measure of the song, the "P" strums are used to suggest the drum intro. In the recording, the drummer begins the song with a sixteenth note pattern for two beats. The changing timbre of striking a different drum every two hits adds color to his part. I have written the guitar part in this measure to reproduce the same effect. It is important to note that the "P" strums in this measure are played by laying your left hand lightly across the strings. And of course, the rhythmic pattern is the same as the drummer is playing. But now, the trick is to simulate the sounds of the various drums. This is accomplished by the left hand playing the "P" strums at different points on the fingerboard. I put fret numbers underneath every other "P" strum to indicate an approximate placement of the left hand. In trying this, you will hear the changing timbre, which is indicative of the various drums played.

To further study the use of the "P" strum, let's move onto the first measure in "Guitar Lick:D". Here, the riff is exactly what it is on the recording. Rick Derringer is playing the "P" strums, creating a very percussive and rhythmic effect. He's playing it to add to the overall energy, but I put it in the arrangement specifically because that *is* what he's playing—the energy is built right into the riff.

But in the third measure of "Guitar Lick:D" in the recording he is not playing those "P" strums, but rather leaving those spaces open for the rest of the band to fill in. The energy continues here, but it is being supplied by the drums and bass. At this point I chose not to put in his guitar part exactly from the recording because without the rest of the band playing in the spaces, the energy would be sacrificed. I chose practicality over accuracy. I added the "P" strums to imply the movement of the band, so the energetic flow is not broken. Here, the "P" strums are used as a synthesis of all the instruments to simulate the overall mood.

In measures one and three of "Guitar Lick:C" I used the "P" strums for the same reason—to maintain the energetic mood. If I had written the guitar part exactly as it is on the recording, it would not quite have the strength that it now has. And remember, it's the subtleties that make the difference.

Although this song works well in this style of arranging, it is not without its problems. In the second and fourth measures of "Guitar Lick:C" there is a riff played in octaves by two guitars, which creates a strong and heavy sound. It was not possible to write this in octaves for one guitar, therefore I wrote a single line riff using the upper octave. To keep the feel powerful, as in the recording, I wrote the riff in the fifth position off an "A" barre chord (A5fr.). Starting the riff off with an accented down strum on the bass (B) strings, and keeping the chord position down as you play each note, you will see how the sound can remain strong and heavy.

There is a problem though, in the last two beats of the riff, where if played off the chord position, it doesn't feel smooth to the player. It's awkward. To resolve this, I put a note in the music instructing the player to come off the chord position for the last two beats. This would enable the player to play each note with much more authority, and therefore bring across a sound that is stronger and much more dynamic.

Each month we will be looking at the many aspects and techniques of guitaring. At times we will be discussing ideas that we've discussed in previous articles, within a new context, and from a different angle. As in any form of learning, being able to approach a subject from various points leads to a greater understanding of the overall material. ■

Continued from page 47

Those four numbers are featured on the sixth Zeppelin album **Physical Graffiti,** a double studio platter, which was the band's first release on their own Swan Song label. It was an excellent Lp, full of variation, but wasn't it rather ambitious to release four sides of studio tracks?

"It was done at Headley Grange, so there wasn't the sort of studio feel about doing it," counters Robert. "In fact it was easier to do than my solo albums. It was a great record actually. I mean if I'm going to blow my trumpet about anything at all I've been connected with it would be **Physical** really, because at the time it was a particularly good combination of tracks. Even old *Down by the Seaside,* which actually comes from Bron-Y-Aur days with the tape machine, where the batteries used to run down and you used to stick them on the fire grate to warm them up to recharge them! **Physical** was a great album and it sounds really good today. It wasn't really that ambitious. Like Jimmy would say, it was a case of getting it off your chest."

Physical Graffiti surfaced in March '75 and in May of that year, after yet another stateside slog, Zeppelin returned to five triumphant sell-out dates at the 17,000 seat Earls Court in London.

Shortly afterwards though, Robert and his wife were involved in a car crash in Greece, which left the singer with multiple leg fractures and resulted in him being confined to a wheelchair for quite some time.

One would imagine that this must have set him back quite a lot, but according to Robert: "It didn't really, because after I left England, which was about 10 days after the crash, we started rehearsing and writing in California (Malibu) and just carried on. Benji (LeFevre) pushed me around in the wheelchair for six months and during that time we recorded **Presence.** So, all in all, it was no setback really."

The **Presence** Lp, with the infamous 'object' featured on the sleevework, was released in April '76 and still ranks as one of my all–time favorite Zeppelin albums, although I've always felt it's been sadly underrated.

Robert agrees: "For me, it was a kind of important record because I was pretty angry about being stuck in a wheelchair after the crash—I had to get a few of my frustrations off my chest. So maybe it was just the emotional content that makes me go for it. The lyrics are very poignant on a few of the tracks and I think it was a really good album. I still don't quite understand why it was underrated."

Although there were to be no live appearances from the band in 1976, Zep fans were at least able to see ***The Song Remains the Same,*** which opened in the fall and also spawned the double-live soundtrack LP.

Towards the end of the year, the group started rehearsing for an American tour, which eventually kicked off on April 1st, 1977, in Dallas. The U.S. concerts were scheduled to run through until the beginning of August but in the end the last seven dates were cancelled following the tragic death of Robert's five-year old son Karac. Not surprisingly, there was a protracted gap before Robert was motivated to start working again.

"I just didn't know whether I'd had enough or not, and time will have told everybody I hadn't had enough—I just needed a break."

Robert was finally reunited with the rest of the band at Clearwell Castle in Wales in the spring of 1978.

"I went back down there and started to play again," he reflects, "and I realized that I still possessed something that really turned me on. And also the guys I was playing with were very understanding and patient . . . and they were my friends too. We all owed each other something and that combination of characters, personalities and music just worked a treat."

However it wasn't until the end of the year that Zeppelin began recording a new album at Abba's Polar Studios in Stockholm.

In Through the Out Door eventually came out in August 1979 and in fact turned out to be the band's final studio release.

How does Robert rate that record?

"I think that **Presence,** maybe **Houses of the Holy,** and **In Through the Out Door** were all good albums in that they were all very spicey. One track was clear from another and that really is a nice way of making a record, rather than having a mood and a central theme going through the whole lot.

"I still agree very firmly with what Jimmy said about albums—that they're a statement of what you do there and then in time. **In Through the Out Door** was a very fresh-faced, clean, ambitious sort of project, which was done very quickly and there wasn't so much self–consciousness about it. Things like *Fool in the Rain* were really great—in fact that was a nice little song."

CODA

LED ZEPPELIN

Immediately prior to the album's release, Zeppelin played two massive outdoor concerts at Knebworth Park in Hertfordshire. Fans flocked from around the world to see the band's first live appearances in over two years and few seemed disappointed by what they witnessed. The atmosphere on the first date on August 4th was magical and this day is generally considered to be yet another milestone in the group's career.

There had been talk of playing a bullring in Ibiza shortly afterwards, but in fact it wasn't until the spring of 1980 that Led Zeppelin re-emerged for a European tour, which sadly turned out to be their last ever road outing. I was fortunate enough to catch one of the final shows in Munich and witnessed a gig that I'll certainly never forget.

The band appeared to be enjoying themselves as much as the fans and as Robert confirms: "It was a really great tour. We cut everything down tremendously, hived off any extended sort of passages and just made it a very immediate and instant kind of thing. It was a good sort of breaking-in period to find out whether we'd got the complete hunger and capacity to go out and rock one night—live the life we like to in-between—and do it the next."

The 1980 Continental trek certainly rekindled the band's enthusiasm for live work. In October of that year they were planning to embark on their first American tour since 1977. When I bumped into Jimmy Page at the group's London offices at the beginning of September, he seemed raring to go. But sadly, on the 25th of that month John Henry Bonham died, thus drawing the group's twelve-year career to a close.

Robert has made few comments to the press on Bonzo's death and I certainly didn't think it fair to raise the issue. After all, let's face it, what can he say? He not only admired Bonzo as a musician, but above all they'd been close friends for many years. Suffice to say, John Bonham was one of the finest drummers—if not the best—that the rock world will ever see.

The legend of Led Zeppelin still lives on though and their music remains as popular as ever, a fact evidenced by the success of last year's **Coda** album, which basically comprised a series of studio outtakes.■

JOSEPH SIA

NEW PRODUCTS

Guitar

Gibson introduces a new low priced guitar, The Challenger. The one piece bolt-on maple neck features 22 frets, a rosewood fingerboard and a 24¾" scale length. The one pickup model Challenger uses the new Gibson high output Alnico 5 Humbucking pickup, positioned near the bridge. The two pickup model adds a standard Humbucking pickup in the front position. Both guitars feature chrome plated hardware, smooth action machine heads and the new Gibson design "top adjust" bridge and tailpiece combination. Prices start at $299.

Gibson
P.O. Box 100087
Nashville, TN 37210.

Bass

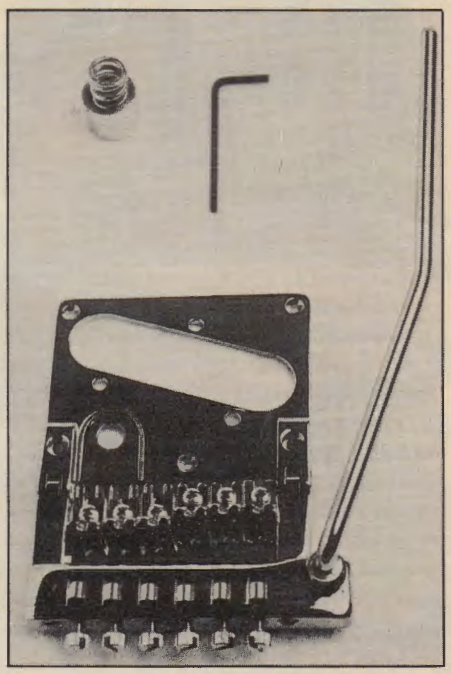
The new Yamaha BB300, features a bolted-on one piece maple neck, rosewood fingerboard, nato body and a single split coil pickup. It has torque-adjustable tuners with 22-to-one ratio, tone and volume controls, and a stainless steel bridge. Suggested retail price, including gig bag is $295.

Yamaha International Corporation
P.O. Box 6600
Buena Park,
CA 90622.

Pickups

Seymour Duncan introduces a new series of electric guitar pickups featuring Alnico II magnets. The principal benefit of these magnets is a softer magnetic field surrounding the strings, producing a warmer, fuller and richer tone than other single coil pickups. The Alnico II Pro™ series are direct replacements for Strat and Tele guitar designs.

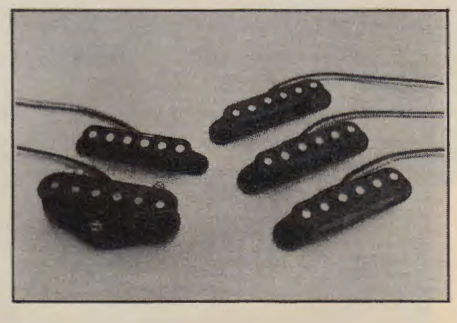
Seymour Duncan Pickups
203 Chapala St., Box 4746
Santa Barbara, CA 93193.



Telecaster Tremelo Bridge

Rockinger Guitars has added the Tellybrator to its list of custom tremelo bars. The Tellybrator is the first locking tremelo system designed for use on Telecaster style guitars. An integral system design, the Tellybrator combines fine tuners and individual roller saddles in a unit which hinges on a specially designed bridgeplate, which conceals the tremelo spring. Suggested retail price complete with the locking clamp and wrench holder is $199 in chrome and $299 in black.

Rockinger
P.O. Box 1263
Asbury Park, N.J. 07712
(201) 774-3914.



Acoustic Guitar

Ovation Guitars has announced two new models, the 1317 and 1517, to their Ultra Deluxe line. Both feature a wood neck with rosewood fingerboard and abalone inlays matched to Ovation's roundback bowl with spruce top. The Acoustic Electric version (model 1517) incorporates the piezo-electric pickup and preamp system with volume and tone control usually found only on the higher priced Legend models. Both guitars include the Ovation Limited Lifetime Warranty.

Ovation Instruments, Inc.
Blue Hills Ave. Ext.
P.O. Box 4,
Bloomfield, CT 06002.

Microphones

Shure Brothers Inc. has added two top-of-the-line microphones to their PE (Professional Entertainer) series. The PE86 and PE66 are unidirectional (cardioid), dual-low impedance mics with shock mounted cartridges. The PE86 has a frequency response of 50 to 15,000 Hz; the PE66's is 40 to 15,000 Hz. Both models feature a fixed bass rolloff and the upper midrange presence peak. Both mics are packaged with a professional swivel adapter and a vinyl gig bag. Retail price for the PE86 is $125. Retail price for the PE66 is $109.25.

Shure Brothers Inc.
Customer Services Department
222 Hartrey Ave.
Evanston, Ill 60204.

The Suzuki Corporation announces the availability of Professional Dynamic Microphones in eight different models ranging in price from $69 to $179. Each microphone has been specially designed to complement a specific instrumental or vocal application. All models come standard with wind screen, microphone holder and carrying case. Also offered is a wireless conversion kit that will transform any of the Suzuki microphones into a wireless. Snap-on transmitter and receiver are sold as a unit for under $150.

Suzuki Corporation
US Distribution Center,
P.O. Box 251030,
San Diego, CA 92126

Guitar Tuner

The new Banana BT-2 Guitar Tuner features built-in microphone, lighted meter, and input/output jacks. The tuner can be used "in line" during performance without the performer having to plug or unplug on stage. A pitch calibration screw on the bottom of the tuner allows the user to adjust pitch from A438 to A442. List price $29.95.

Banana Musical Products
Dept. GTR-C, P.O. Box 1058
San Juan Capistrano, CA. 92693
(714) 493-0801.

ON THE CASE

—Barry Lipman

JOHN STIX

D'Agostino's Model 76-E

D'Agostino's Model 76-E, list price $695, solves many of the problems of amplifying steel-string acoustics to electric sound levels. It looks like an exceptionally thin-bodied single-cutaway steel string, but its oval sound-hole is walled off from the inside and the instrument produces about as much unamplified sound as a solidbody electric. This proves to be an advantage at high volumes as there is virtually no problem with feedback. The rosewood bridge contains a pickup that produces a surprisingly warm sound even for conventional steel-strings with similar pickups. The volume and tone controls are located on the upper bout (shoulder) near the neck, while the output-jack doubles as the end-pin.

The top is of all-spruce plywood, while the neck, back and sides are of dark brown stained mahogany. The rosewood fretboard is neatly bound in white with pearl dot-markers. Oddly enough, there are 24 frets for the high E and B strings only. The Kluson-styled pegs take and hold a tuning well enough. The overall craftsmanship and finish on this sample were very clean and the adjustments were excellent. The guitar played smoothly and buzz-free up and down the neck. I would recommend that anyone looking to amplify an acoustic steel-string try out the 76-E as an interesting alternative. *Five cases.*

Gibson Howard Roberts Fusion Model

The Gibson Howard Roberts Fusion guitar, list price $1595, is an extremely versatile guitar of the semi-hollow F-hole variety. It produces a wide range of tones from smooth and mellow to harsh and biting, while retaining warmth and clarity throughout. Its two stock humbuckers provide excellent separation of inner chord voices, a must for subtle chord changes. The electronics consist of either-or-both toggle switch and separate volume and tone controls for each pickup. The body and three-piece neck are of walnut-stained maple while the top is a tobacco sunburst. The entire guitar is bound in white, with pearl dot-markers in the ebony fingerboard and pearl inlays in the headstock. The guitar is deeper than the "300" series guitars and uses a similar sustain-block to which the bridge and stop-tailpiece are anchored. The fine-tuning TP-6 tailpiece provides the quickest and most accurate tuning possible. It is available separately and I recommend it as a good piece of customizing to anyone who already has a conventional stop-tailpiece. The fretwork and adjustments on the sample reviewed were very good, allowing a wide variety of playing to be executed comfortably. There were traces of sanding marks in the surface of the finish however, a shame on such an otherwise perfectly crafted instrument. These minor imperfections do not detract in any way from the longevity or musical qualities of this guitar. I heartily recommend it to anyone as an extremely versatile and well-made semi-hollow. *Four and a half cases.* ■

Gibson Howard Roberts Fusion Model

Guitar would like to thank Joy Music in White Plains, N.Y. for providing us with off the shelf instruments

Guitars are rated within their own price range.

- 5 — EXCELLENT
- 4 — VERY GOOD
- 3 — GOOD
- 2 — FAIR
- 1 — POOR

Send your Guitar Questions to:

GUITAR QUESTIONS

PO Box 1490
Port Chester, New York 10573

BY BARRY LIPMAN

Q: What are the advantages of big frets?

A: The taller the frets, the less you feel the fretboard when fretting notes. Tall frets allow an easier grip on the strings than low frets, particularly when slurring (hammering and pulling off), bending or "articulating" notes. They also facilitate "getting under the strings" at lower actions, a further aid to note-bending. Usually tall frets are also wide, an important consideration for those who wear down their frets quickly, as they should not cost any more to install than smaller frets. Try a few different fret sizes on a few different guitars before deciding what to put on your own axe. Ultimately, the choice of fret size is a matter of personal taste and the results of your decision should stay with your guitar for many years.

Q: What is the best way to care for my fretboard?

A: The single most important thing you can do for your fretboard is to keep it clean. Wipe down the fretboard and the strings every time you set your guitar down for more than a minute. This will prevent any build-up of dirt and finger-oils and at the same time it will increase the life of your strings. If you have an unlacquered fretboard, you can use 4/0 steel wool to remove any stubborn deposits. Simply rub across the grain and up to, but never over, each fret. After cleaning the wood it is a good idea to seal it with a fast-drying furniture-quality paste wax; I use Butcher's brand because it is high in carnuba and gets a good shine fast. Wipe the wax on and wipe off any excess with the same cloth. Let it dry for about fifteen minutes until it is uniformly dull and finish the job by buffing lightly with a soft cloth until it shines. Sometimes it will be necessary to apply a second coat of wax if the first coat soaked in too much to take an even shine.

Q: What is meant by the "intonation"and what is involved in adjusting it?

A: Setting the intonation adjusts the tunability of the guitar. If the strings did not stretch when fretted, the 12th fret would lie precisely halfway between the nut and the bridge-saddle(s). Because they do stretch, it is necessary to set the bridge saddles back somewhat to compensate for the sharpness that would otherwise result as you play up on the neck. This adjustment can be performed only after all other adjustments have been completed. Even adjusting the heights of the pickups can affect the intonation.

The actual adjustment consists of setting the bridge saddles so that the note produced at the 12th fret is an exact octave of the open string. This is best done by a tuning-meter to compare the octave harmonic (12th fret) with the fretted octave at the same fret. Use a gentle finger pressure, as any finger english or "articulation" will disturb the accuracy of the adjustment. If the note is sharp compared to the harmonic, lengthen the string. If the note is flat, shorten the string.

Electric guitars with individually adjustable bridge-saddles are the easiest to set, but there are methods that can be used on acoustic guitars and other guitars without built-in adjustments, although those methods are too involved to discuss here. If you check your intonation regularly, it should rarely take more than a few minutes, provided you stick with the same action and string gauges. If you own a tuning meter I recommend that you check the intonation every time you change your strings. Even the slight discrepancies from one set of strings to the next can often make a difference. If the amount of adjustment provided by your bridge proves inadequate to intonate one or more strings, it may be necessary to have a repairman take a look. Sometimes a saddle needs to be turned around and re-slotted, sometimes the entire bridge may need to be moved. In general, however, it is a quick and easy home procedure. One final note: always check the intonation with the guitar in the playing position, as the flex of the neck would otherwise interfere with accuracy.

Q: Should a twelve-string guitar be tuned to D or to E?

A: Unless the manufacturer specifically states otherwise, there is no reason not to tune to normal pitch, as this will save considerable transposing when playing with other instruments. I usually set twelve-strings up to play in E, or normal concert pitch, with light gauge strings. If you feel that for some reason your neck cannot take the tension, I would suggest you see a repairman, as there may be something wrong. ■

Plugging In

with Elliot Randall

IN LAST MONTH'S COLUMN, we discussed a pair of very powerful blockbuster amplifiers. This month, we're going to examine a couple of smaller, comparatively inexpensive units that I'm quite impressed with. Both of the amps we will look at have a wide range of colors and textures. Unlike the low priced amps of yesteryear, which had little more than one volume and one tone control, today's technology allows a lot more sound control for a lot less money.

A few months ago, a friend of mine called and asked me to help her pick out a guitar and amp for her 12-year-old son. A few days later, we were cruising West 48th Street and stopped at Manny's, where I looked at several inexpensive guitars and amps. I was quite surprised how good they were.

Peavy Decade

"But under $100? How good could it be?"

Well, I'll tell you—Damn good! Boy, was I impressed! It's perfect for your practice room. While it's rated at only 10 Watts and has an 8" speaker, it's got more than enough power to blow you out of that practice room.

I remember my first amp. It had one knob. It controlled the volume. My second amp had a second knob. It was called the tone control but what it really did was this: it made my guitar sound either almost crisp or like it was stuffed with wet socks. But let's toast to progress. The Decade amp is new and great.

There are five controls on the front panel, including two gain controls (pre-amp level and master level). It has two inputs—normal and saturation. The saturation input allows you to crank up the preamp level while keeping the master at any volume and achieve a rich distortion. This setting gives the player the feeling of a much larger amp-harmonic feedback and all. The equalization controls (EQ)) are in 3 distinct frequency ranges: bass, middle and treble. What's especially nice about this is it can help train the young musician to hear distinct frequency ranges.

The Peavy Decade is the fastest selling amp at Manny's. It lists for $99.50. I give this small amp a big rating: 5 out of 5.

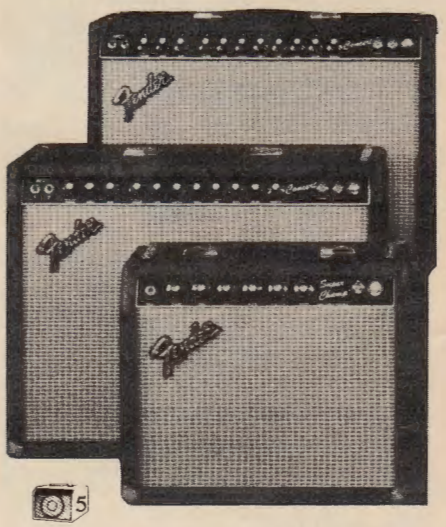
Fender Superchamp

Leo Fender has been supplying the electric guitarist since the very birth of Rock 'n' Roll. 1947 to be exact. As a matter of taste, I've always loved the sound of an all-Fender combination of guitar, strings and amp. I can recall those romantic days of the early 60s, when you'd look onstage and see all those twinkling red "jewel lights" on the control panels of the brown, tan or white tolexed Fender piggy-back amps.

However, much to the dismay of many musicians, old Leo sold out to CBS in 1966, and in my opinion, the sound quality and craftsmanship took quite a dive. Solid state circuitry has taken half the Fender line to another soundsphere.

So you can imagine how delighted I was to discover the new Superchamp which has the great old tube sound of the earlier Fenders and a good deal more as well. The Super-Champ's rated at 18 Watts RMS, but it sounds like a whole lot more to me. At the end of this amplification process is a 10" speaker. Now, this speaker may not seem all that big, but 10" speakers have been my preference for years. I wish I knew the physics behind it, but I feel like the 10" has more punch and less bassy "PHFUMPH" (120 hz and down) to slow down the sound. The tone controls add yet more pleasure as we explore the Super-Champ further. There are standard Bass and Treble controls. Where's the middle? Oh—you pull on the Treble knob, and that activates the mid EQ control. What a great variety of tonal combinations.

As if all that wasn't enough, it's a 1-channel amp with two completely different sounds, immediately accessible by means of a foot switch. (Or a pull on the volume knob.) This switching activates the "lead level" feature, which allows minimal to overabundant distortion—with a great warm tube sound. The Super Champ also has a reverb circuit and direct line out. The Fender Super Champ lists for $365.



Hearty congratulations to the designers of this great new Fender amp. I rate this amp absolutely 5 out of 5!

Amp and effects are rated within their own price range.

- 5 — EXCELLENT
- 4 — VERY GOOD
- 3 — GOOD
- 2 — FAIR
- 1 — POOR

THE VINYL SCORE

BUZZ MORISON

FIELD DAY—
Marshall Crenshaw
Warner Bros. 23873–1
Performance: Ringing
Hot Spots: *One More Reason* and *For Her Love*
Bottom Line: Popster's delight

Marshall Crenshaw, last year's pop boy wonder, has returned with another album of original pop songs, chiming guitars and a minor case of depression. A little of the cheerful innocence of his debut album has worn off. There are more minor chords and there is more painful longing for girls, girls, girls. In fact, it seems that's all this dapper, short-haired boy thinks about. That and guitars. His guitar playing is more involved here, though his echoing guitar hook on top of barebones bass and drums accompaniment is still the Crenshaw signature. He's varied his rhythms, slowed himself down a bit, and even offers up a couple of smart solos (check *All I Know Right Now*). I wish some of his chopping guitar choruses went on longer, they're kind of healthy and fun. But Marshall sticks to his four-minute formula. and while **Field Day** might not be as cheerful as Crenshaw's first album (after all, he couldn't really be that naive), the songs do grow on you. There are influences all over (Beatles, Buddy Holly, Elvis Costello) but all together, **Field Day** offers the pure pop of Marshall Crenshaw.

TAKE ANOTHER PICTURE—
Quarterflash
Geffen GHS 4011
Performance: They try hard
Hot Spots: *Shane* and *One More Round to Go*
Bottom Line: For the boring

When this sextet came storming out of Portland with the single *Harden My Heart* they surprised a lot of people. Now their second album, **Take Another Picture,** is in the racks and it's easy to see what sets Quarterflash apart in the AOR field—lead singer/saxophonist Rindy Ross. Aside from Pat Benatar, whose vocal style Ross has some affection for, and the gals in Heart and Fleetwood Mac, the arena rock scene is fertile ground for leading ladies. And if it wasn't for Ross, as this album shows, Quarterflash would be just a flash. There's little worth recommending here. It's all rather one-dimensional and structured for maximum hook effect. *Shane* is a nice semi-ballad with gentle guitar pickings and floating soprano sax, and *One More Round to Go* is the only real rocker. The rest is rather unoriginal and heavy-handed, notable only for Ross's sax wailings, (which, sorry to say, are rather limited in range). Chances are Quarterflash will prove more than a one-record band, but let's hope for more original sounds next time.

THE PRINCIPLE OF MOMENTS—
Robert Plant
Atlantic 90101–1
Performance: Soothing
Hot Spots: *In the Mood, Big Log* and *Horizontal Departure*
Bottom Line: Worth a try

The Principle of Moments is a surprisingly gentle rock album from Robert Plant, former singer for Led Zeppelin, one of the less gentle of English bands. The music is extremely well-conceived and arranged and is all written in a friendly midtempo, allowing the tunes to quietly surround the listener. Plant and guitarist Robbie Blunt had a hand in writing all eight songs and they're clearly a creative team. Plant's singing is pleasantly restrained—he seems more concerned with the whole. Blunt's guitar work is modestly effective, his light, clean and finely articulated work fitting smartly into each part of the continually shifting tunes. He is fairly reserved, avoiding any comparisons with Plant's former stringman, Jimmy Page, while letting his quirky pickings speak for themselves. He finally opens up on side two, showing a strong blues streak and nodding affectionately toward Eric Clapton and Mark Knopfler. It appears that Plant is moving slowing toward a more electronic Euro-pop sound, but he does so without diminishing his rock foundations. Aided by an assortment of carefully placed effects and musical colorations, **The Principle of Moments** is an excellent, affectionate rock record.

ALBUM—
Joan Jett and the Blackhearts
MCA MCA–5437
Performance: Never takes off
Hot Spots: Parts of side two
Bottom Line: For Joan Jett admirers only

Joan Jett is a hardass. She always has been, ever since her days with the all-girl Runaways. And she probably always will be. **Album** is Jett's latest attempt at audacious, strutting, kick-ass rock 'n' roll. Unfortunately, she and her Blackhearts never really kick in and ROCK like they want to, leaving a rather static and uneventful record. She leads a basic two guitar band, kids brought up on the latter-day Rolling Stones. And while they try to add luster so some rather tired sounds and power chords, not much shines. Side one drags from start to finish—no *I Love Rock 'n' Roll* anthems here. Jett doesn't have enough vocal range to carry off any interesting songs or lyrics, let alone the rather weak tunes on **Album.** Her tough girl French on *The French Song* is hilarious, though. She'd like to be a female David Johansen but her band just isn't hot enough. *I Love Playing with Fire* has the best guitar parts, and the cover of *Tossin' and Turnin'* rocks the hardest, but all in all, **Album** would be better as Ep.

ANOTHER PERFECT DAY—
Motorhead
Mercury 811–365–1 M1
Performance: Frenetic
Hots Spots: It's all hot, *Shine* burns
Bottom Line: Only for the manic

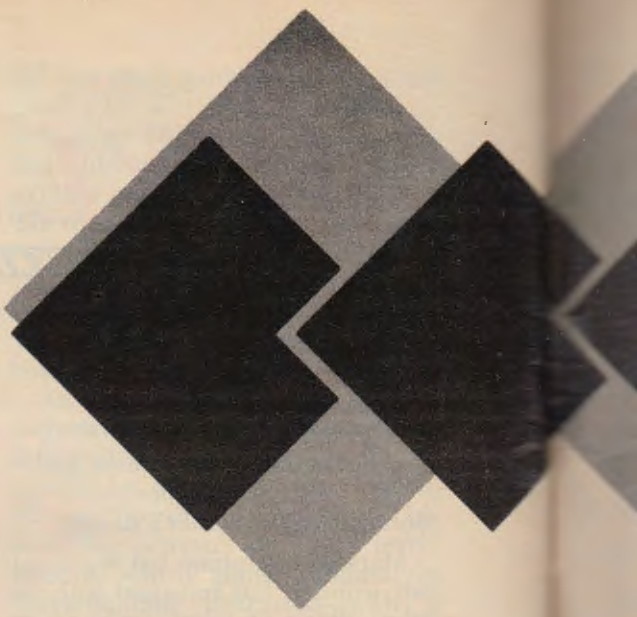
It used to be quiet meditation cleared one's mind of all thoughts. Now you can just strap on the headphones, crank up Motorhead and kiss all thought goodbye. This may be the loudest, most relentless high-energy rock trio in existence. Never mind that drummer Philthy and bassist Lemmy Kilmister have a new guitar playing mate in Brian Robertson, late of Thin Lizzy. The sound remains the same, and that's basically it—sound. There's music on **Another Perfect Day** fighting to get out of the straightjacket that is the Motorhead barrage. The boys play along that fine line between feedback and real definition and work their asses off while there. Robertson's solos are standard metal fare, but the way they emerge from the mush of the group's swamp and swirl above the smog makes them a stand out. The croaked vocals tred the edge of laryngitis, mixing perfectly into the mess. It's all a might regressive and almost out of control, but god it's powerful and guaranteed to move you.

PASSION, GRACE & FIRE—
John McLaughlin,
Al DiMeola, Paco DeLucia
Columbia FC 38645
Performance: Flawless
Hot Spots: It's all pretty hot
Bottom Line: Excellent acoustic guitar

This international trio of guitarists assembled two years ago for a live tour, and has now returned with **Passion, Grace & Fire,** a sparkling studio effort. It's rare to find three master musicians who will rein in their own personalities to create a group sound. Each of the three—McLaughlin from Britain, DiMeola from America and DeLucia from Spain—contributes two compositions, all featuring latin rhythms. The album jacket tells who plays in which channel, and it's a good thing because the three have such a singular way of thinking and playing (check out some of the high speed unison lines they unravel) that it can be hard to tell who's who. McLaughlin is most easily recognized, and his scalar bursts rush through the tunes. Dimeola uses steel strings, and his solos ring more sharply (and even harshly) than the others. DeLucia, most at ease with sambas and flamencos, unfolds some deep, singing solos that show favor for the guitar's low end. With no frills or studio tricks, this is a sterling album of latin-tinged acoustic guitar music, weakened only by its (lack of) length: 31:33.

YOU BOUGHT IT–YOU NAME IT—
Joe Walsh
Full Moon/Warner Bros. 23884-1
Performance: Silly
Hot Spots: *I Can Play That Rock and Roll* and *The Worry Song*
Bottom Line: Laid-back rock for the simple-minded

Joe Walsh is a kid at heart, and this album shows it. He's always been the tough guy in the Eagles/Asylum axis, with his fuzzy slide guitar and prankster's leer, and **You Bought It** demonstrates how well he mixes with that easygoing California camp. Walsh and drummer sidekick Joe Vitale had fun when they recorded this, but it's basically a disc of languid throwaways. The good-natured funnyman with the growling guitar offers some musical jokes and upbeat soul, but he also tries to get serious, and there the album falls apart. Best are *I Can Play That Rock and Roll,* a straightahead rocker with signature Walsh slide guitar and lazy, nasal vocals, and *The Worry Song,* a slow, sliding funk tune that finds Walsh and studio guitar wiz Waddy Wachtel engaging in some frisky rhythm interplay. Walsh is a dabbler, so we also get reggae, plodding heady rock, silly slow electronic funk, a soporific song about a class reunion, and its flashback, Shadows, with "acid rock" delay and phase tricks. Side one ends with a juvenile song about big tits, while two finishes with "serious" instrumental theme music. That sums Walsh up—he wants to be your backslapping male buddy one minute, and an artist the next. He's better at telling jokes.



ALL THE GOOD ONES ARE TAKEN—
Ian Hunter
Columbia FC 38628
Performance: Formal
Hot Spots: *All the Good Ones Are Taken* and *Seeing Double*
Bottom Line: For fans of classic rock 'n' roll

Ian Hunter has always had a flair for the dramatic. With his hard rocking, Dylanesque voice, predilection for classic rock song structures, lyrical sarcasm and ever present sunglasses, he has managed to entice most every rock listener at some point in his long career. Some argue that his Mott the Hoople days were his zenith, while others favor his days with guitarist Mick Ronson. Yet, anyone who has ever cared for this British bohemian rocker should find something to like on **All the Good Ones Are Taken.** There's the pop fizz of the title tune, the archly British bridge on the ominous *Fun,* the big sound and drama of *Speechless* (complete with string quartet and helicoptering vocals), the over produced Falklands ode *Death 'n' Glory Boys* (with Ronson as guest) and even some quintessential Hunter depression on *Seeing Double.* Whereas Mott the Hoople was a two guitar/one keyboard band, Hunter's current working band has two keys and only one guitar. A sign of the times from a unique British rocker, and a clean well produced album of rock as drama.

SIOGO—
Blackfoot
Atco—90080-1

Performance: Basic but solid
Hot Spots: *Send Me an Angel, Heart's Grown Cold* and *We're Goin' Down*
Bottom Line: For those who rock hard.

The goofy synthesizer intro to lead cut *Send Me an Angel* clues one in to Blackfoot's big change—they've added Ken Hensley on keyboards. But don't let that scare you. Blackfoot remains a guitar band, grinding out raunch and roll for sweaty people. Aside from synth noodling on the overly dramatic *Teenage Idol,* Hensley's nothing more than a fifth wheel. It's just as well, because this band made it with straightahead spirit, and organ fillips only chaff against the gnawing feedback guitars of leader/vocalist Rick "Rattlesnake" Medlocke and Charlie Hargrett. Blackfoot exhibits a rather low level of lyrical inspiration and a lack of originality, but these guys can still turn it loose. They've left any Western pretensions in their past, opting for a purer Detroit sound, with short inspired guitar solos. **Siogo** manages to overcove its lapses with basic, driving power. Naturally, it's best when it's LOUD.

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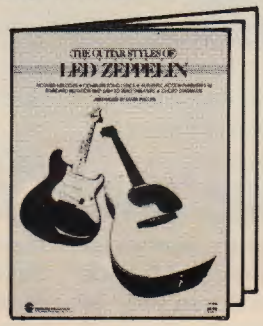
EAGLES COMPLETE—
Easy Guitar
Includes 46 great Eagles songs: THE BEST OF MY LOVE, LYIN' EYES, LIFE IN THE FAST LANE, TAKE IT EASY, PEACEFUL EASY FEELING, HOTEL CALIFORNIA, and many many more.
GF0104/$9.95 Qty. ____



THE GUITAR STYLES OF LED ZEPPELIN
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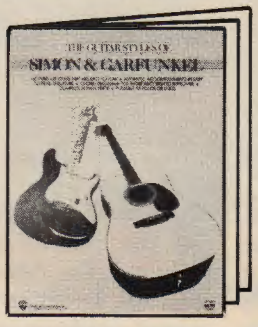

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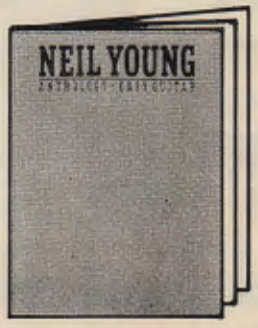

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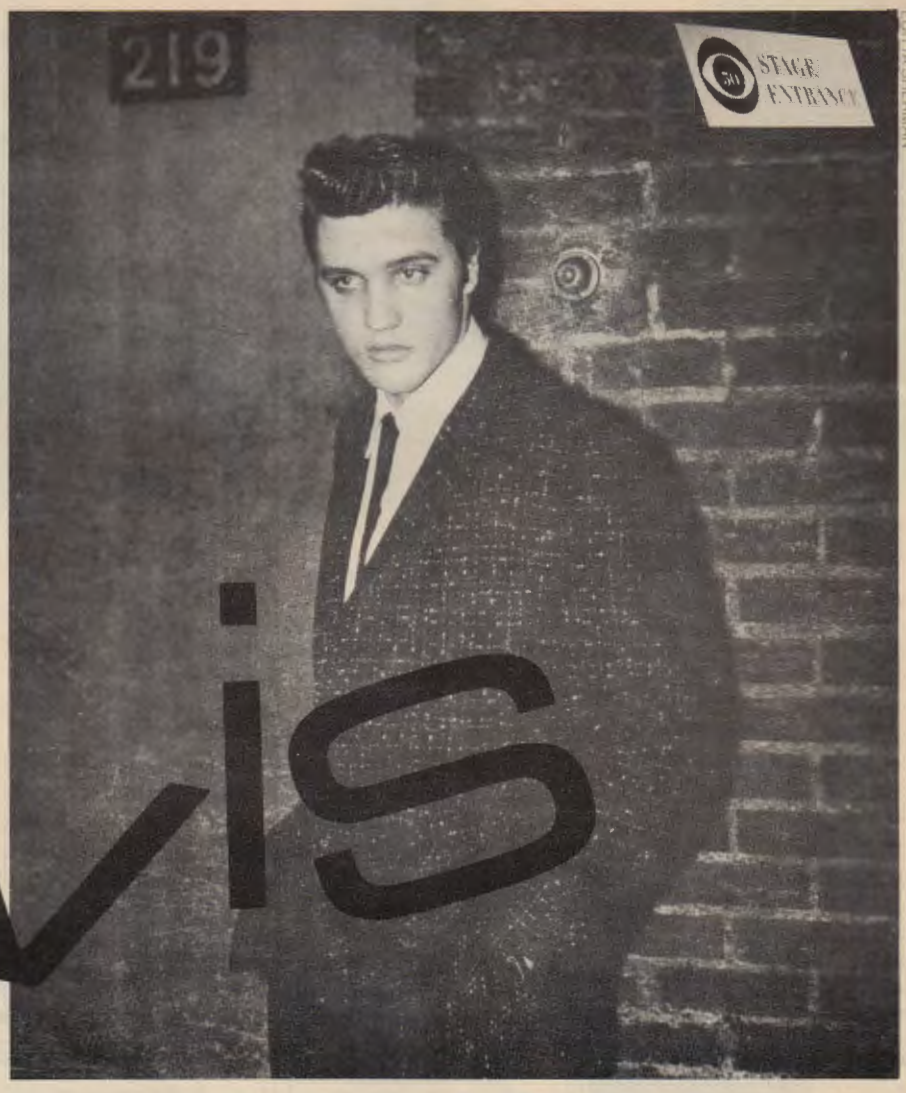


EDITTA SHERMAN

VIDEO

by Bruce Pollock

THIS IS ELVIS 144 min.
Warner Home Video $69.95
Directed by Malcolm Leo & Andrew Solt

Before Costello, once upon a time there was another Elvis. A dirt poor farm boy from Mississippi, he went on to own and occupy a mansion in Tennessee twice the size of the White House. It was called Graceland—now it's a museum—and it was built on a foundation of rock 'n' roll.

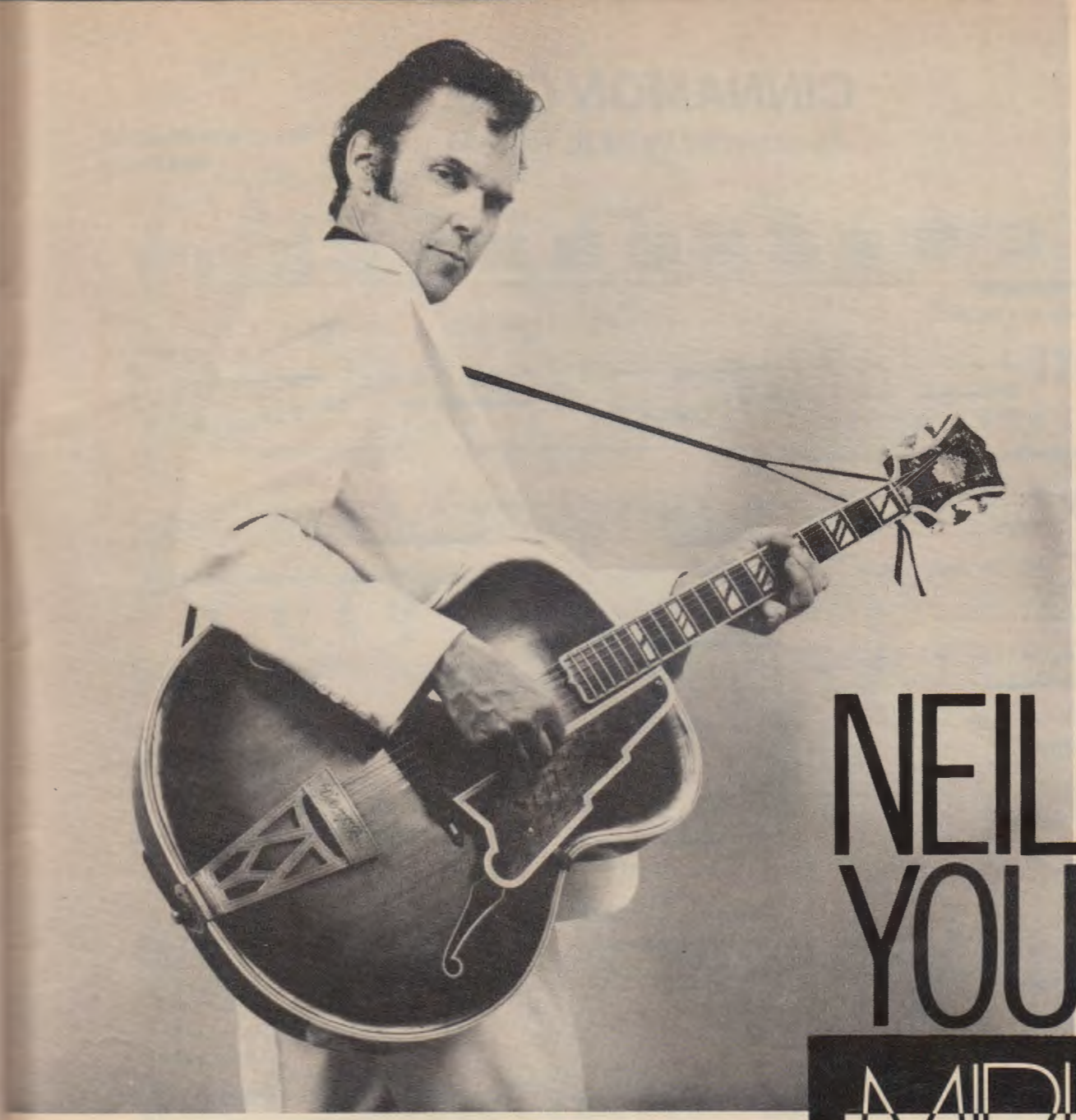
This incredible documentary was once a TV Movie of the Week, easily the best, most sympathetic and probably the most accurate portrait of Elvis Presley to emerge from the industrial revolution that arose in Presleyana almost the instant after he died. Now for the home video market, close to another hour's worth of vintage footage, home movies, great sounds and honest testimony has been added. It's about as complete a package, and as fine a tribute to the man who invented rock 'n' roll as you're apt to witness.

Whether your vision of Elvis is as total media creation, Las Vegas fool on the hill or genuine American original, the documentary will back you up. In what Elvis doesn't say at press conferences, in the kind of sleazy crowd that surrounded him, in the isolated, moody life he led, is a sad autobiography of genius and waste, inspiration and frustration; a tale of America eats its young and goes to bed.

Beyond that, there's the music. The wild, earthshattering music that launched a thousand hips. Elvis at the several stages of his fine, fine, superfine career. You'll hear *Heartbreak Hotel, Mystery Train, Love Me Tender,* (and most sadly of all) *My Way.* If anything, this documentary makes clear the fact that Elvis hardly ever did it his way. On the other hand, whenever he had to, whenever it seemed his soul was on the line, the man let his passion show through and got down.

There are many mesmerizing moments. Elvis's showdown with Frank Sinatra is fifty years of American music on the screen for that two minute segment—the changing of the guard. The most startling insight I came away with was that Elvis must have actually loved being in the Army. Yes, despite the moans of his teenage fans, the cries of the critics who said it ruined him, this was perhaps the first chance Elvis had, since the age of 16, to be a normal man among men, just one of the guys. How he must have treasured that brief period of obscurity.

After he got out the smile faded. He was ours again. The price is a little steep, but buy this tape and Elvis will be back in your building, any old time you choose it. ■



NEIL YOUNG

MIDLINE

BUZZ MORISON

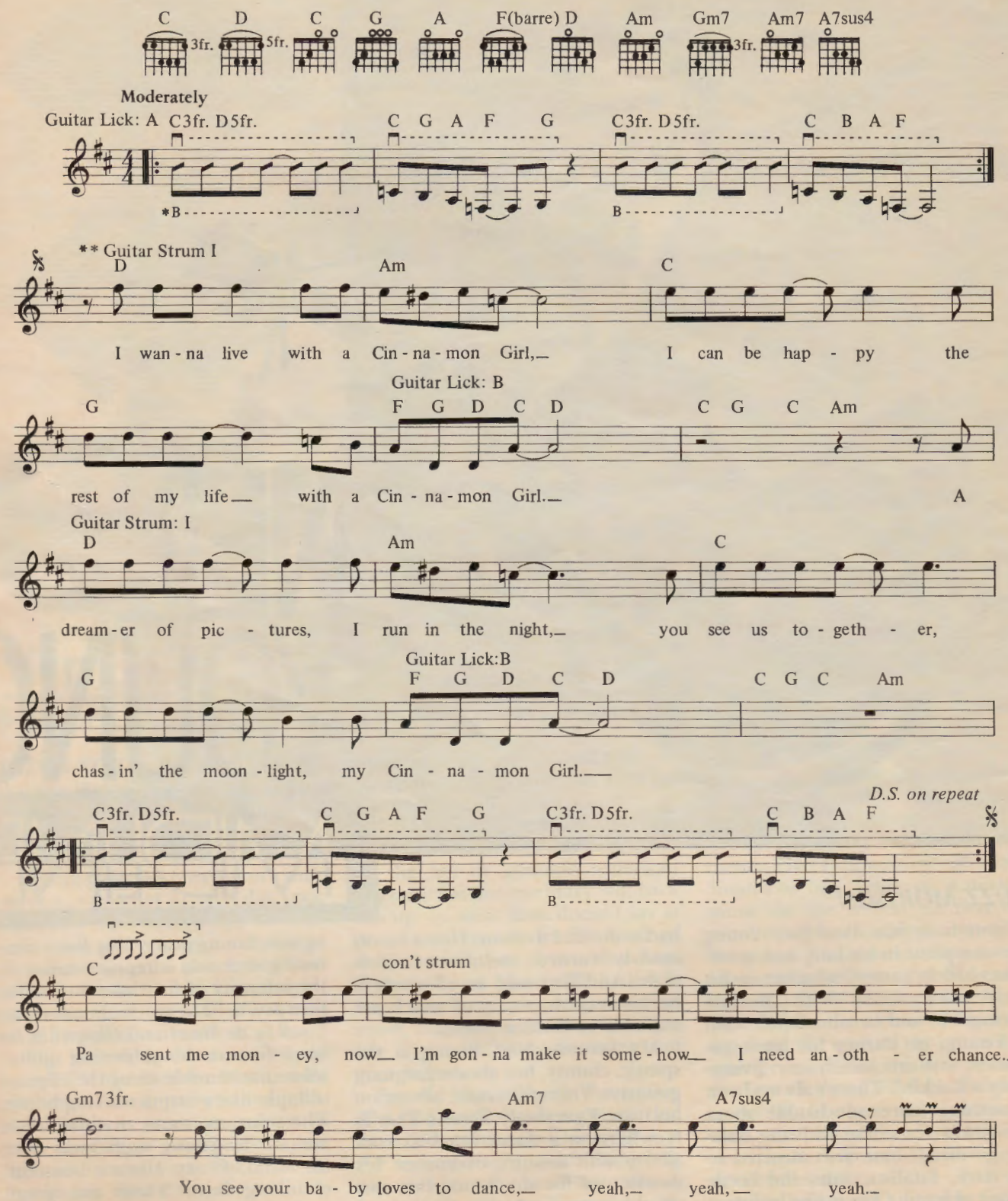
Everybody has liked Neil Young at some point in his long and sometimes lonely career, whether in his early incarnations with Buffalo Springfield and Crosby, Stills, Nash & Young, or during his latest romance with rockabilly on **Everybody's Rockin'.** There's always been something extremely likable about the gawky Canadian with the quivering voice. Some are attracted to his dark, fatalistic side, the bottle always at hand. Others like his sweet and innocent (sounding) period of **After the Gold Rush** and **Harvest.** Folkie, rocker, hippie, vagrant Young has been around, seen the sights and had some bad dreams. He's a lonely cowboy turned reclusive Californian. And he's told us all about it on his records, many of which are available at Midline prices.

My favorite Neil Young is the spastic, clumsy, but always poignant guitarist. Young's second album on his own, **Everybody Knows This Is Nowhere,** is a classic late-60's rock album with country overtones. It's an essential for any Young fan, new or old, containing three staples of his repertoire and his most driven guitar work. Side one's opener, *Cinnamon Girl,* is powered by a guitar riff most every rock fan would recognize. Young's careening fuzzy one-note guitar solo is representative of the intensity of the times and of his own psyche. The two anthemic tunes *Down by the River* and *Cowgirl in the Sand* feature long, reeling guitar solos that stumble along the edge of collapse like a drunk walking home. The solos are more rhythmic than melodic as Young wails away over his band, Crazy Horse's insistent, chunking beat. These are great, herky-jerky solos that first really exposed the menace behind Young's laid-back facade, and belong in every fan of rock guitar's collection. ■

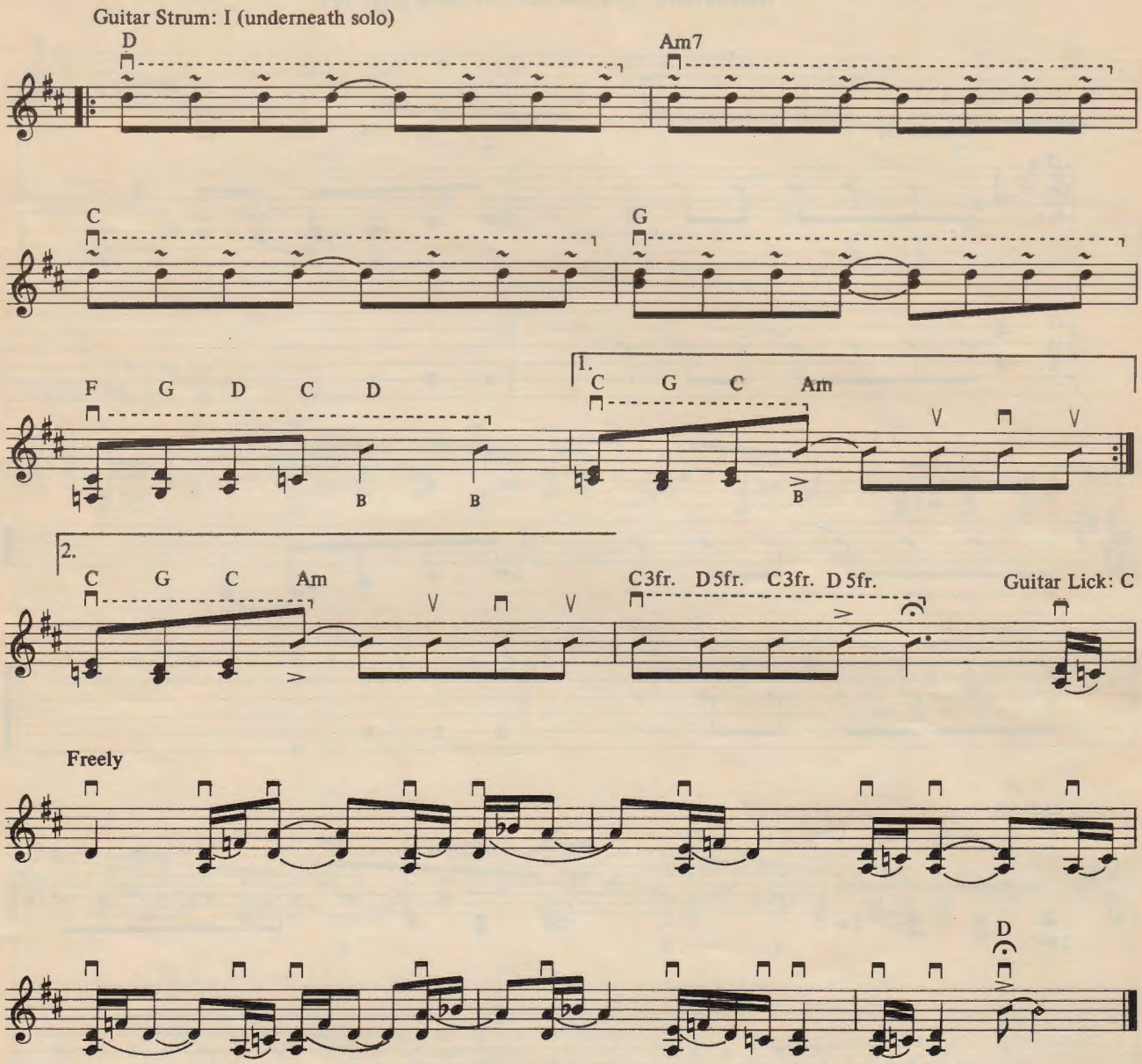
CINNAMON GIRL

As recorded by NEIL YOUNG

Words and Music by
Neil Young



** B=strum bass strings
* See Guitar Lick Section



2nd verse:

Ten silver saxes, a bass with a bow,
the drummer relaxes and waits between shows
for the Cinnamon Girl
A dreamer of pictures, I run in the night,
you see us together, chasin' the moon light,
my Cinnamon Girl.

Guitar Licks and Solos

Tablature explanation see pg. 94

Guitar Lick: A

C3fr. D5fr — C G A F G

C3fr. D5fr. — C B A F

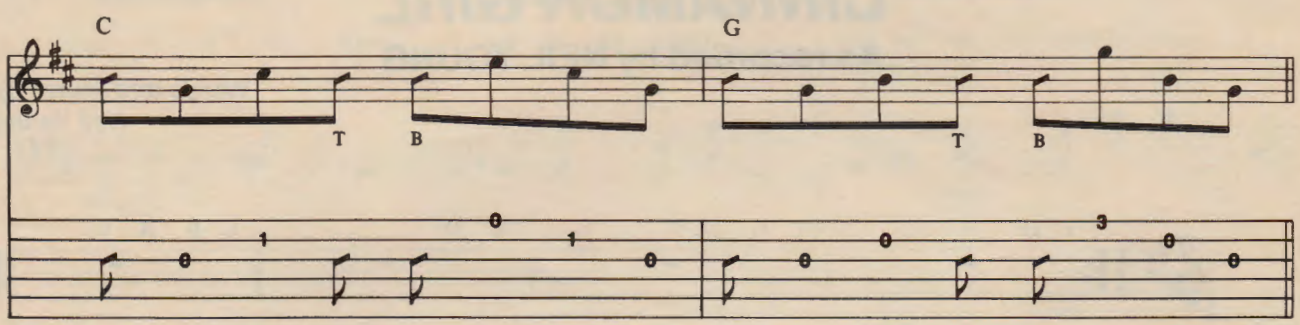
Guitar Lick: B

F G D C D — C G C Am

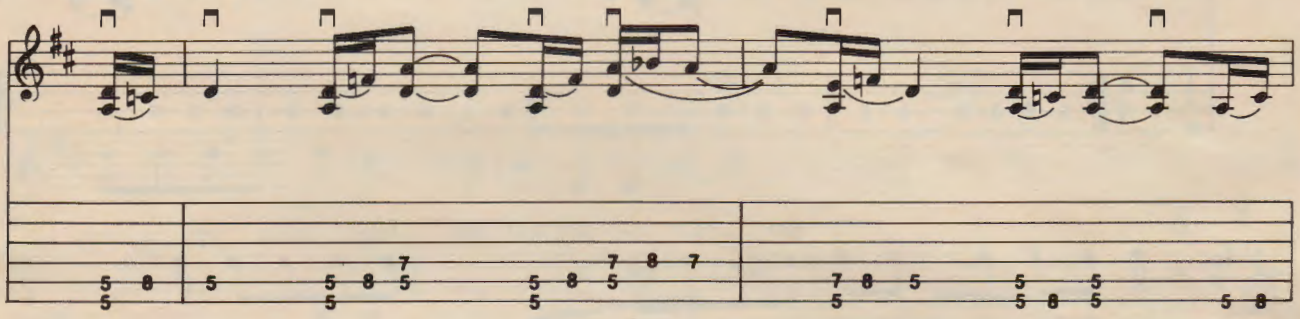
Guitar Strum: I

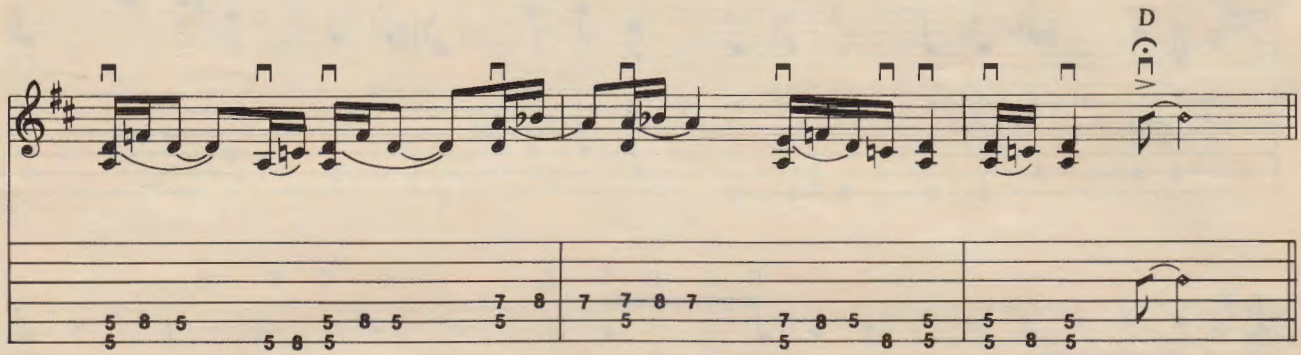
D — Am

* T : strum treble strings

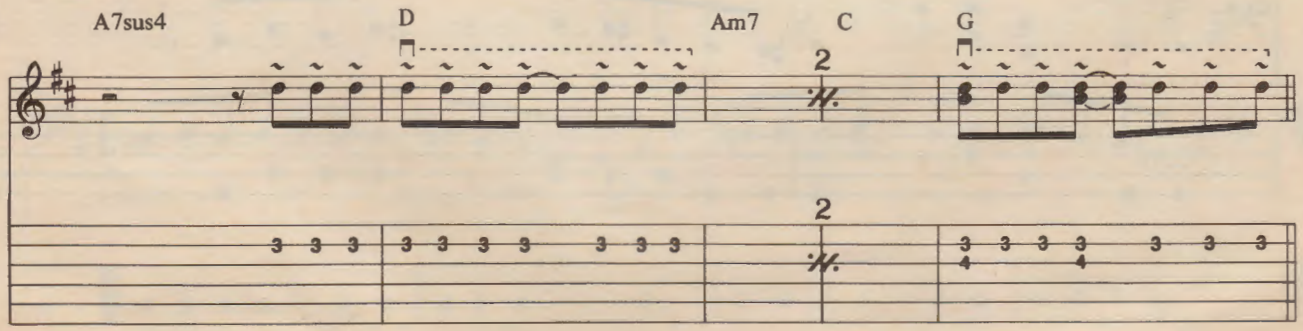


Guitar Lick: C





Guitar Solo

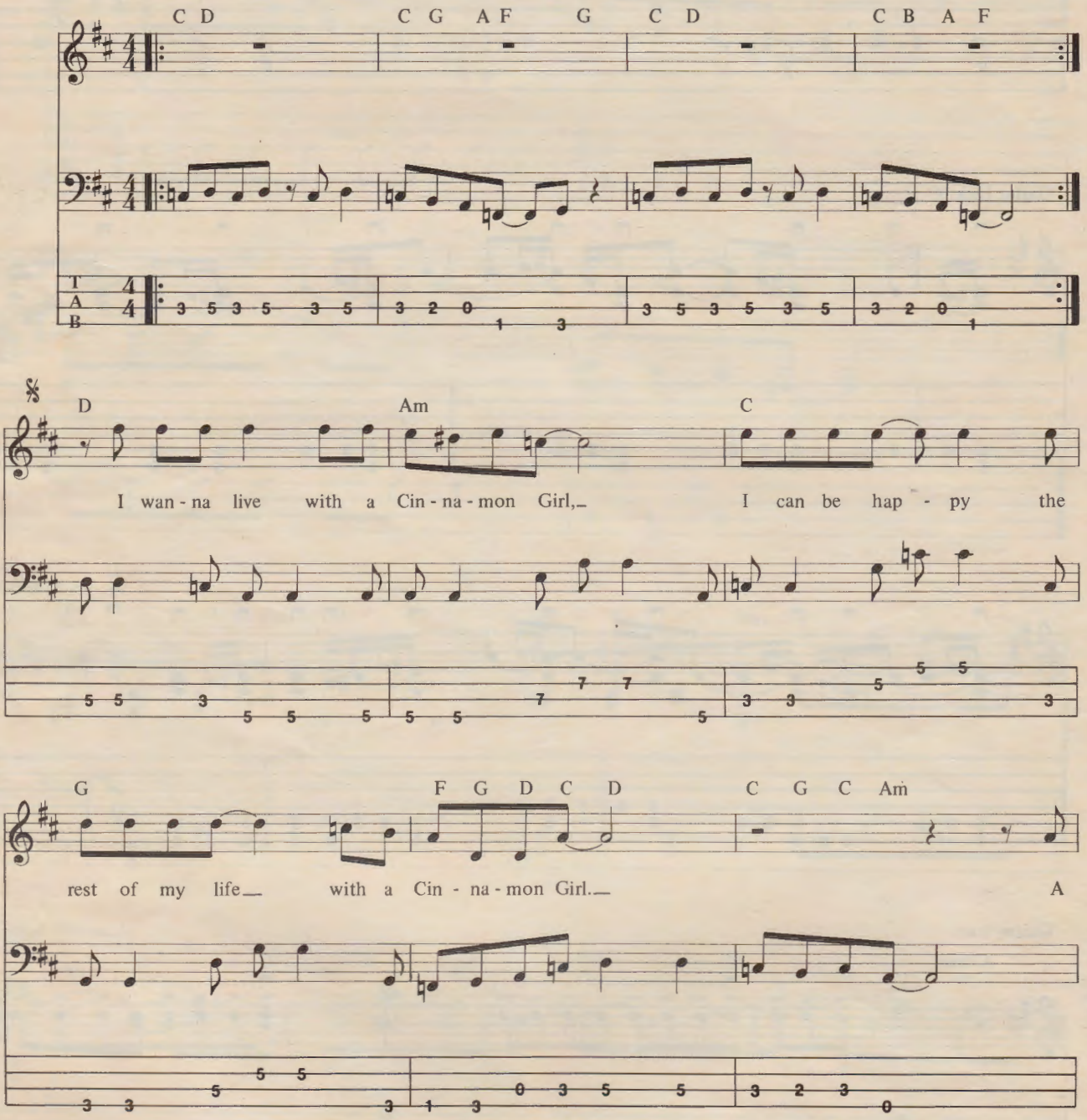


Bass Lines for

CINNAMON GIRL

As recorded by NEIL YOUNG

Words and Music by
Neil Young



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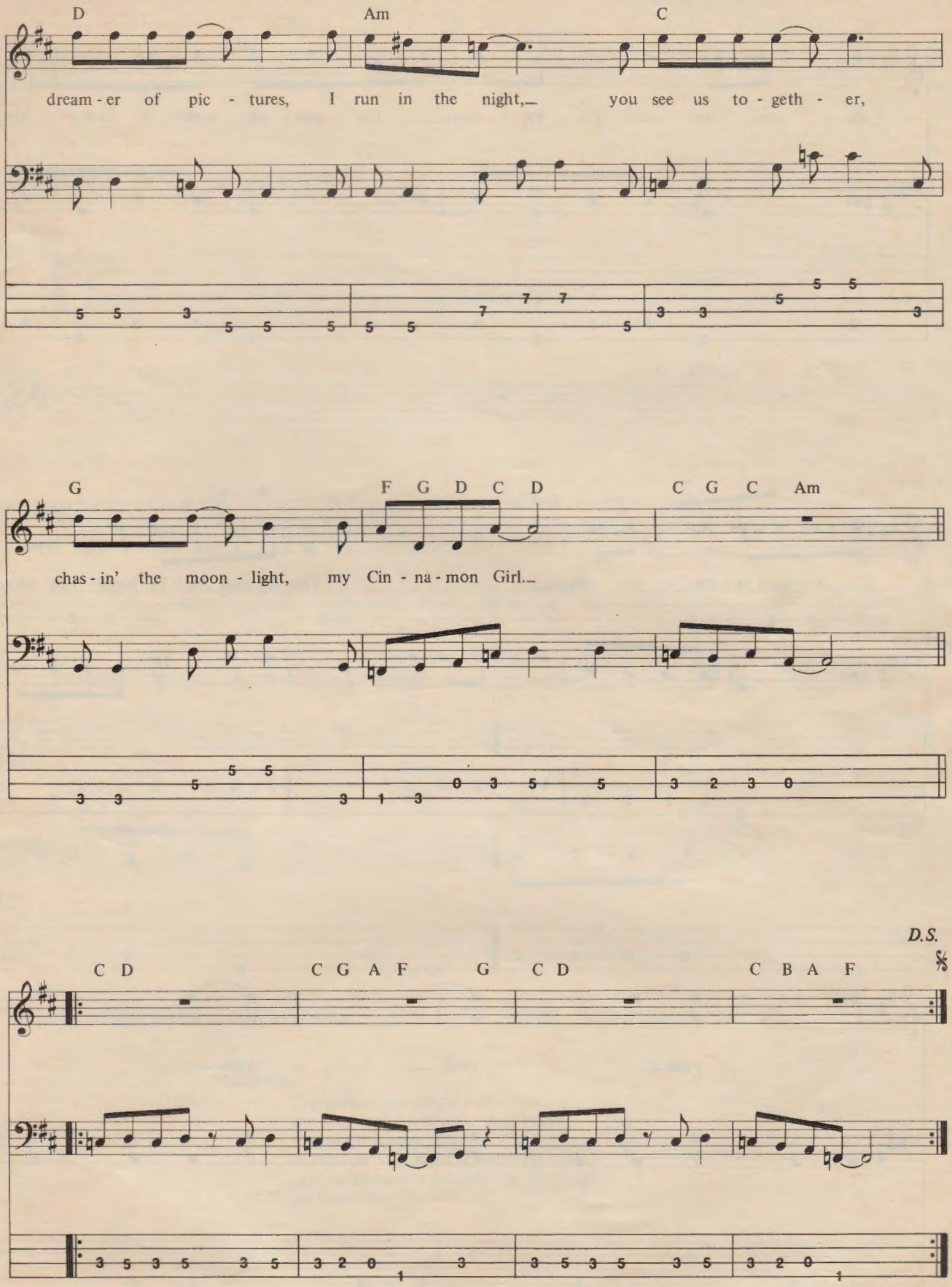
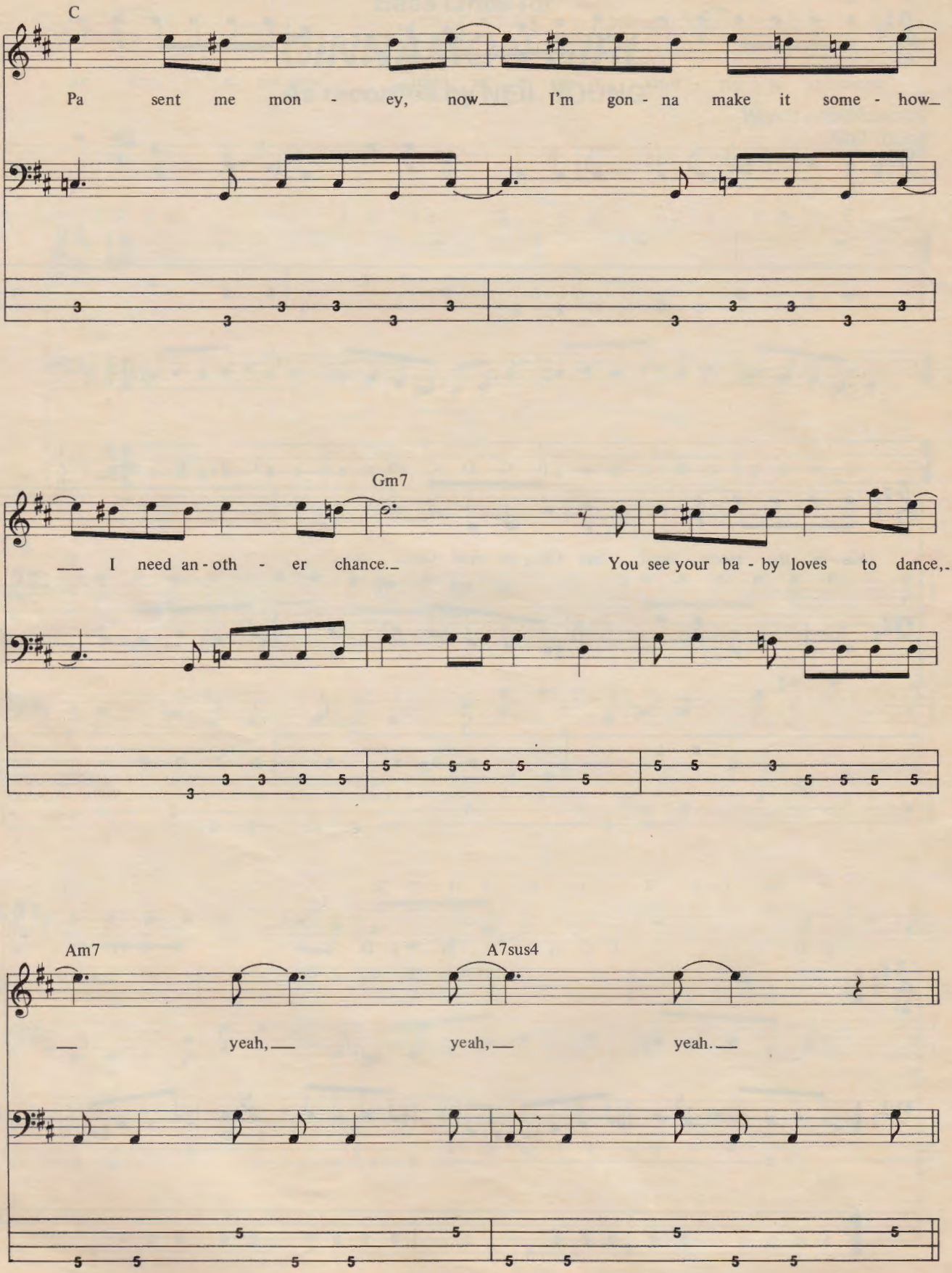
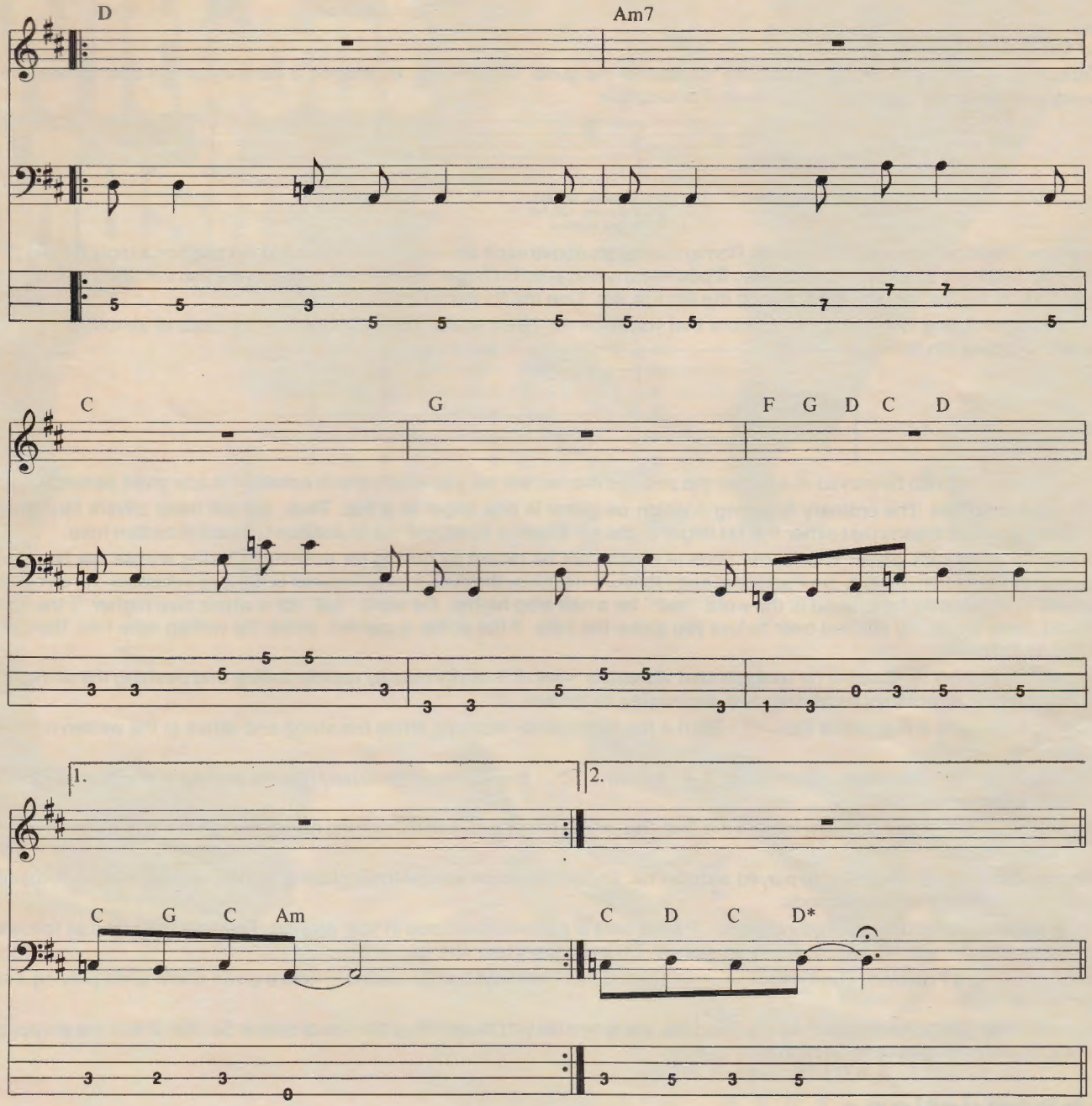

D Am C
dream - er of pic - tures, I run in the night, you see us to - geth - er,
G F G D C D C G C Am
chas - in' the moon - light, my Cin - na - mon Girl.
D.S.
C D C G A F G C D C B A F


C
Pa sent me mon - ey, now___ I'm gon - na make it some - how_
Gm7
___ I need an - oth - er chance._ You see your ba - by loves to dance,.
Am7
A7sus4
___ yeah,___ yeah,___ yeah.___



* Bass Guitar Tacet for last 5 measures of songs.

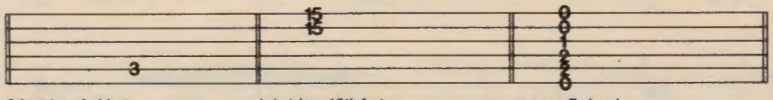
2nd verse:

Ten silver saxes, a bass with a bow,
the drummer relaxes and waits between shows
for the Cinnamon Girl
A dreamer of pictures, I run in the night,
you see us together, chasin' the moonlight
my Cinnamon Girl

TABLATURE EXPLANATION

Definitions

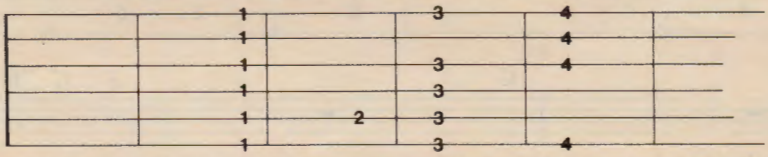
Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret played together* — *an open E chord*

Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



The blues scale can be played at any fret; the position marker will tell you which one is suitable for any given passage.

Extended position The ordinary fingering position on guitar is one finger to a fret. Thus, the left hand covers four frets. An extended position means that either the 1st finger or the 4th finger is stretched out of position to reach a certain note.

Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation, the note that is *fingered* is the one indicated. An arrow above the note tells you how far to bend it: the word "half" for a half step higher, the word "full" for a whole step higher. If the arrow is vertical, have the string pushed over before you strike the note. If the arrow is curved, strike the written note first, then push it higher as indicated.

Shake The symbol for a shake (or exaggerated vibrato) is ∿. It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.

Slide A slide up to a note looks like ⁄. Start a few frets below the note; strike the string and arrive at the written note at the proper time.

A slide away from a note can either go up ⁄ or down ⁄. In both cases gradually release the finger pressure on the string so it fades away indefinitely.

Pull Off (p.o.) Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds.

Hammer On (h.o.) Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds.

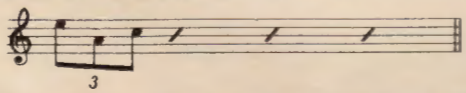
Bar A full bar is used only for rhythm chords. Partial bars are sometimes used in solo playing. They are indicated as follows: 1/3 bar covers two strings, 1/2 bar covers three strings, 2/3 bar covers four strings.

Holding A Chord Position The symbol ⌐ (borrowed from keyboards) means to hold a given chord while playing a single note figure.

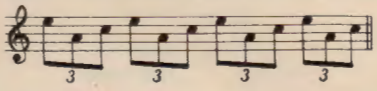
Letter Names Letter names such as [A][B][C] etc. are to enable you to match up the lick or solo in Section 2 with the proper place in the complete song cued in Section 1.

Abbreviations

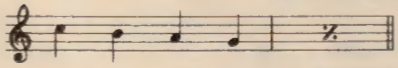
/ means to repeat the preceding beat or one beat figure.



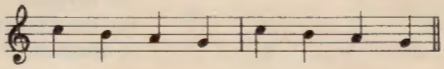
is played



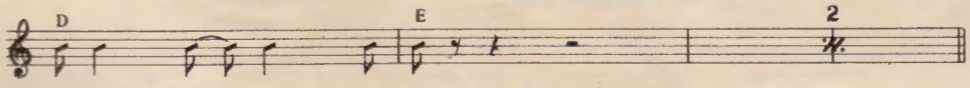
%. means to repeat the preceding measure



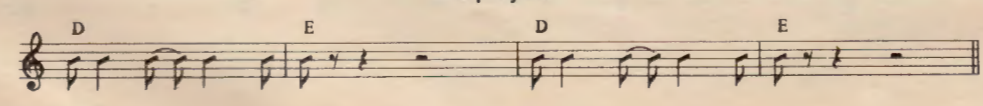
is played



2 %. means to repeat the preceding two measures



is played



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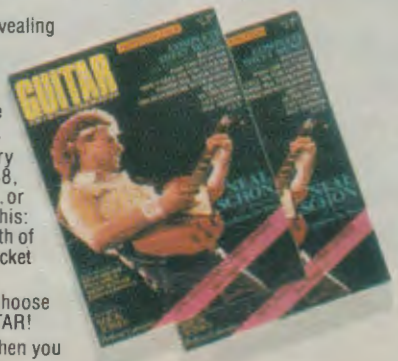

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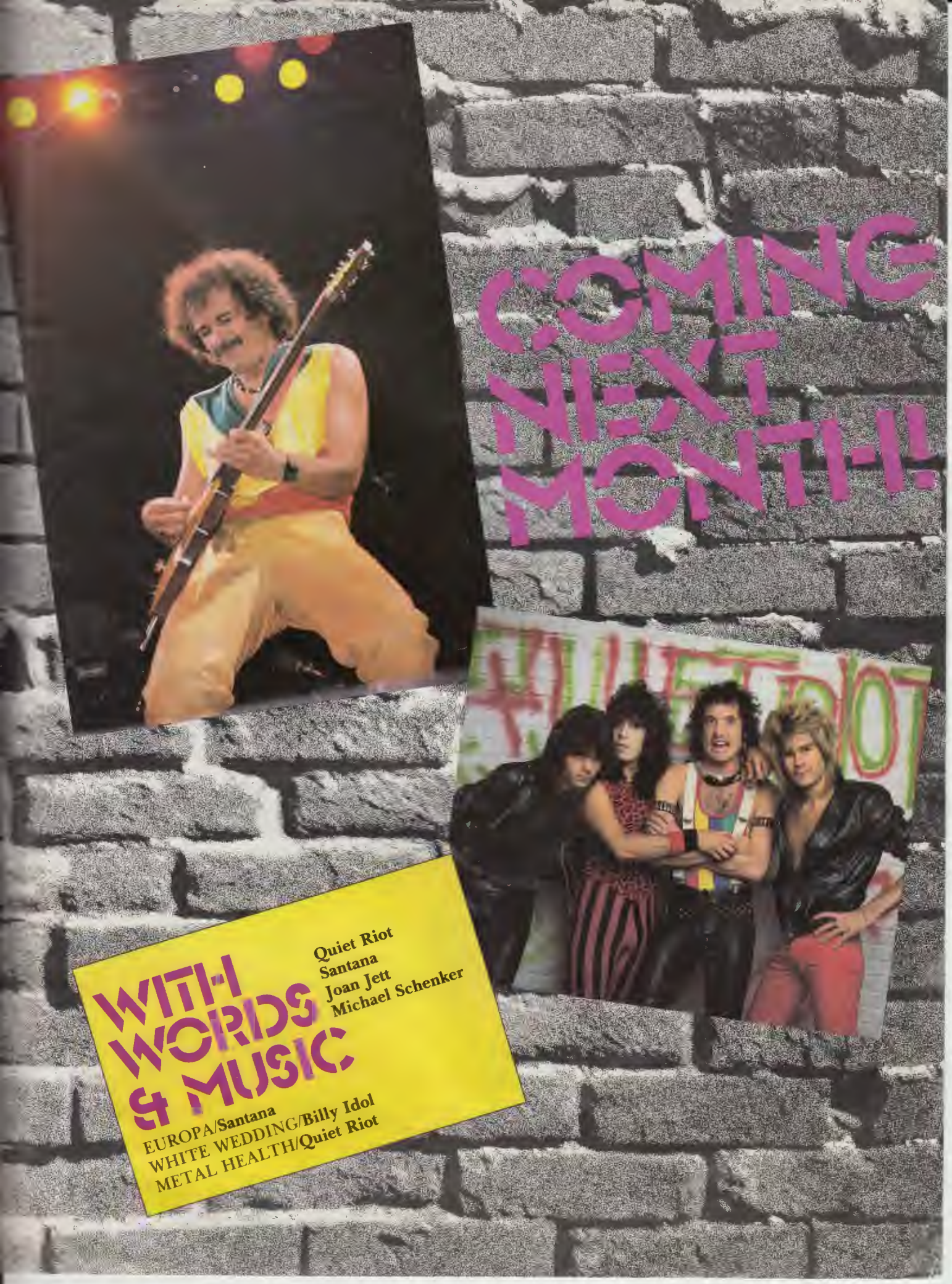
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